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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

To My Patrons

EACH AUGUST, as I pen this acknowledgment of gratitude for your support, I have trouble finding the right words.

The names which appear in type on page 22, 23 and 24 of this issue comprise the 1942-43 Patrons of THE ART DIGEST. In no way should they be mistaken for a listing of subscribers, as has been the case in the past; they are readers who have supported the magazine by contributing more than the regular subscription fee. They are Patrons in the true sense of having faith, and the fact that this year the names are more numerous than last only makes more pointed the realization that the life-blood of any publication is its reader-loyalty. Lose that, and anemia soon sets in.

The three divisions of DIGEST Patrons are: Life Patrons, those who have contributed \$25 for a life subscription; Double Annual Patrons, those who have contributed \$10, either as renewals or as gifts to their friends; Annual Patrons, those who have contributed \$5, either as a two-year renewal or as a means of having a friend join them in their art interest.

Confidence in the DIGEST's policy of honest art journalism was necessary or your names would not be here, and I want you to know that I deeply appreciate your confidence during this, the most difficult period the magazine has faced. On our part, we of the DIGEST staff intend to give you our best.

Congress Fumbles the Ball

HERE, I feel, is a case where Congress has been penny wise and pound foolish.

Last March the War Department selected 42 American artists to paint, under the supervision of the Army, what they saw on our far-flung battle fronts. Choice of the participating artists was good, and by the end of April, eight had embarked from San Francisco for the Southwest Pacific and Alaska (see May 1 DIGEST); 20 were working as civilian employees of the War Department; 14 others in uniform were waiting sailing orders. The whole project was being intelligently handled.

But Congress, just before it adjourned to repair its political fences back home, failed to realize the future, and present, value of this art venture. Through refusal to vote the requested \$125,000 out of the huge \$71,500,000,000 Army Appropriation Bill for 1943-44, Congress snatched support from under the artists, left them "in mid-brushstroke," to quote *Time*, and very far from home. Funds cease on August 31 with one month's notice to the artists.

It is true that no Jap is going to be killed by an artist's brush. On the other hand, it is also true that the country was in line to receive a lot of good art reporting for its comparatively small outlay—paintings that would have constituted an irreplaceable pictorial history of the war. There must be other, less important, places where Congress can use the economizing ax. For example, every morning I throw into the waste basket from three to four letters from some bureau in Washington telling me about progress in the Chemical industry or the best diet for young female pigs. Multiply this printing and mailing cost by all the U. S. pub-

lications, and I'll bet the total is more than Congress saved on the artists.

Maybe it is not too late for art lovers to communicate with their Congressmen, asking that the \$125,000 be included in the next appropriation bill. In the meantime, there is a possibility that *Life* magazine, which has already sent nine artists on special assignment such as this, may shoulder the cost or form a pool with other pictorial publications. If this happens, it will be another example of private enterprise having better judgment of relative values than government.

Function of the Reviewer

ART WRITERS, often called critics or reviewers, are these days living through tense, worrisome times, just as are all others who are sensitive to the conditions of their environment. It is doubtful if there is one art writer who has not lately questioned his value in a world stripped to grim realities, and has not wondered about his function in a changing society.

Partly because of this nervous state of mind, but mostly because it was a masterful piece of writing, I got a downright thrill out of Burton Rascoe's analysis of the function of the drama (or art) reviewer in the New York *World-Telegram*. It is so honest in its thought, so intelligent in its presentation, I feel that this space can be best employed by quoting him.

First, Mr. Rascoe clearly and fairly describes the three species of criticism—journalistic ("and lest you consider that a swear word, I hasten to assure you it can be one of the highest forms of literary art"), second, retrospective, and third, assersive. From this point on I give you Mr. Rascoe, without any third party intervention:

"Journalistic criticism is that practiced by reviewers for the dailies and for most of the weeklies, monthlies and quarterlies. It is an impression of, and a comment upon, the current offerings in the arts. A review of a play that is written within an hour or an hour and a half after the play has first been produced is not necessarily any worse or any better, either as an analysis or as a literary performance, than a review of the same play written over a period of several days or several weeks. It is likely, however, to be a more valid report upon the play than one written at greater leisure. For it must be a spontaneous recording of a spontaneous response. A more leisurely written review is apt to be filled with afterthoughts which do not honestly or correctly represent the impression as it was first received and felt.

"Retrospective criticism is that which considers a book or a play, say, not as a thing in itself, but in relation to other books or plays of a season or of a period. And it is primarily 'afterthought,' or an impression expanded, particularized, and diluted with other considerations. It may be more critical, in the good sense, of a fair and honest adjudication of values or it may be more critical, in the worse sense, of being merely an occasion for the critic to display his cleverness or seek to prove his superiority to the art he is called upon to criticize.

"Assersive criticism is that which seeks to maintain permanent values through a consideration of a whole cultural period. It is at once a compilation and a distillation, a selecting and a winnowing out; and it is a grading of individual talents in relation to other talents of the same period. It is the work of scholars and essayists; and it is not necessarily the work of someone who has read all the books or seen all the plays he discusses, but who has, rather, taken the word of others—chiefly the journalistic critics—as that word is sustained by a general, or popular, verdict over a period of time.

"Fashions in criticism change just as fashions change in
[Please turn to page 19]

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THE READERS COMMENT

Paul Rosenberg Explains

SIR: In your article on Milton Avery your art critic misquoted the conversation I held with her.

It is ridiculous to make readers think that I expect the public to speak to me. The only attraction in our galleries are the paintings on exhibition. These paintings, in my opinion, are works amongst the very best painters in the United States and worthy of the undivided attention of those who come to look at them.

I remarked that except for the pleasure derived in exhibiting great American painters, these exhibitions which I put on are shown with a spirit of complete disinterest. The only thing about which I complained was that these paintings, which I do not choose to hurt the public feeling, are not more carefully studied by the public and that painters are too often condemned because their art being creative seems to contradict a special convention of expression.

In order to illustrate more clearly my point of view, I said that had I in mind only the sale of pictures, it would be more profitable for the business of the firm to hold only exhibitions of great French masters of the 19th century which are universally accepted, for it is possible that to certain of our visitors I create the impression that we deal exclusively with advanced modern living painters.

Having written this, I must also correct the impression you give that the upper floors of the building are devoted to the exhibition of exclusive and expensive works of art. The only exhibition rooms we have are situated on the ground floor and the upper floors are reserved for individual and private showings of all our paintings.

—PAUL ROSENBERG, *New York.*

Not So Befuddled

SIR: Your editorials are swell and so right, but I am disappointed in your write-up of the show by the Federation of Modern Painters and Sculptors (July 1 issue). Why should you, like Mr. Jewell, pick out the "befuddled" paintings in the show? Surely there was enough good art in that exhibition to have called forth a better review. There is nothing new or original in the work of the three "globalism" boys you singled out. Their conceptions on canvas are not new in art. The Blaue Reiter group in post-war Germany expressed all they do—long before them. Even though I belong to this Society, I do not feel that their point of view represents all of us, or even one-half.

—RENÉE LAHM, *Stamford, Conn.*

Sorry, We Had to Cut

SIR: Y'know, if you want to keep me writing for your magazine, you'll have to do better than what you're now doing. I wrote you a letter which made sense if printed in its entirety. You neatly chopped it in half, giving me the impression of a man with a hand suddenly clamped across his mouth. If what I write is too long, I would appreciate it if you would let me know; I'll be glad to do my own cutting.

I was very much heartened to see you whack at the Modern Museum. I don't think what you wrote could be better said . . . even by me. I especially liked your noting what I railed against long ago: stupid nonsense by "critics" which serves only to confuse honest people who would like to know. . . .

—BORIS WOLF, *Brooklyn.*

Helen Boswell: Business Manager, Edna Marsh: Circulation Manager, Marcia Hopkins.

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The Art Digest

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The ART DIGEST

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Jewell Plucks Some Horse Feathers

WHEN TIMES critic Edward Alden Jewell picked up his copy of the *Times* on a Friday morning early in July, he saw reproduced a drawing for a proposed Victory Arch in Times Square which sent chills of horror down his artistic spine.

The design had been made, it seemed, by the daughter of P. A. Willoughby, chairman of the Broadway Committee. The Broadway Association had approved it for a temporary construction for Times Square and was backing the idea. Two cantilevered, though tip-supported palm leaves were to span intersecting streets at Times Square in a double arch. The center pylon and those on the supporting ends would bear symbolic scenes concerning the Four Freedoms. Figures atop the central chimney were to be Peace, pointing in the direction of Europe and Asia, and Justice, displaying her broken sword and facing the Americas.

Jewell's first opportunity to speak his mind about the shabby, unarchitectural, flimsy and inappropriate design came on the Fourth of July and he made the most of it. Devoting his art page to a protest that the arch was unworthy of the anticipated great moment, or of the boys who would march through, or of the talents and brains available for the study of such a construction, he left little said that should in justice be said.

Grateful *Times* readers wrote in their thanks to Jewell for defending the city against such an "atrocious." In the opinion of one architect, "our city fathers should never allow such an atrocious design to be located anywhere on city property." An invalid wrote, "I don't expect to walk in Times Square ever again but I am so relieved that you will see to it that no palms, on the cantilever principle or otherwise, will ever disgrace New York. Thank you, thank you, thank you," she wrote.

A prospective soldier wrote: "Tradition dictates that at some point along the roadways of my city I'll march under a victory arch. But under the proposed Willoughby thing . . . ? Never!" Another referred to Miss Willoughby's "horse feathers sprouting from a metronome." "A Congressional medal is due you if you save our city from another, and worse, *Civic Virtue*," etc.

The design went down to Mayor La Guardia's office for approval. Not a word further has been heard to date from the Broadway Association nor and French artists of our time.



Still Life: LAUREANO GUEVARO

Chilean Contemporary Art Visits New York

PRESENT-DAY Chilean art came to the Metropolitan Museum July 7th, following the showing of this collection at the Toledo Museum, the Carnegie Institute in Pittsburgh, and the Worcester (Mass.) Art Museum. Twenty of

Girl With Doll: ENRIQUE LOPEZ



the pieces bore "Sold" tags by the time they arrived in New York.

The American tour of this generous view of Chilean art was made possible through the co-operation of the Office of the Co-ordinator of Inter-American Affairs, with the Toledo Museum of Art which arranged to bring the show north. The Ministry of Education of Chile (which has given much aid to the development of the plastic arts since the new regime in 1928) assisted; and director Carlos Humeres Solar, of the University of Chile's school of fine arts, wrote a revealing history of the development of the art shown, in the handsome catalog which accompanies the exhibition.

Here's the story as described by Señor Solar: During Chile's colonial era, art expression was a simple reflection of Spanish-American Baroque and was concentrated mostly in Lima and Quito. After Chile achieved independence, its art became a reflection of academic painting tendencies of Europe, especially France, where Chileans went to study with the painters of the day, around the middle of the 19th century. Public indifference, and reactionary resistance to growth, kept the Official Salon, organized in 1887, a fairly pri-

[Please turn to page 24]



Will-o'-the-Wisps (right) is, temporarily, the last painting by Darrel Austin. Austin was drafted into the Army two months ago, shortly after he had completed this picture. He has just received an honorable medical discharge and Carnegie Institute has now selected the Wisps from Perls Gallery for the Founder's Day show. The Florist (left) by John Koch was also painted this summer and was chosen from Kraushaar for its first showing at the forthcoming Carnegie Exhibition.

In the Galleries

THIS MONTH, you have to watch your calendar and consult your watch to know when a given gallery is likely to be open. Summer short weeks and curtailed hours make the public wait on the dealers instead of vice versa.

Rehn. Kraushaar, Midtown, Seligmann, Ferargil and Milch are open until 5 on weekdays; but Macbeth takes long weekends, Perls opens Tues. Wed. Thurs. 10-6; Norlyst is open only from 2 to 6:30 on weekdays. Several other dealers in contemporary art are closed during August.

Carnegie Institute's John O'Connor Jr. is in town and behind him you'll find a trail of big new paintings standing on the floor of many American galleries where they've been dragged out for his selection for the coming show in Pittsburgh. Rehn was found packaging Carroll paintings for the show at the Berkshire Museum.

They Come in All Sizes

At Kraushaar, very small to very big paintings are shown and they've been segregated in two rooms, according to scale. Du Bois's big girls in *Seaport* an early painting, are topped for size by Gifford Beal's *Tanya*, a tight rope girl balancing with a paper parasol. Vaughn Flannery goes ahead with his new mastery of blue waters in a substantial, yet evasively shadowed view of *Swan's Island*. Cowles' *Happy Hunters* and Bouche's *Dirty Dick's*, *Nassau*, are star performers allowed another bow. The smaller paintings are all good home pictures: Charles Locke's *Furman Street*. *Brooklyn*, petted into polished reality, contrasts with Bouche's roughly suggested *Factory Town*.

American and French

At Seligmann's, the Americans get the front gallery and are pretty dashing about it, Botkin, Blatas and Isabel

Bate painting free and handsome their elected subjects and a dozen others accompanying with varying degrees of skill. Second gallery goes to masters of another day, another clime: Lepine, Gainborough, Courbet, Diaz, Boudin, etc.

Eilshemius and Others

At Kleemann, an assortment of youngers and elders brings forth paintings by Bellows, Luks, Eakins; a most handsome landscape by Eilshemius of a country road in the Adirondacks; and figures in landscape by Corbino; an unusually clarified figure by Elliott Orr.

One for Each

The Babcock walls for summer are a sample rack displaying one example apiece of most of the artists handled by this gallery. One of Lee Jackson's best paintings, *Bronx Night Scene*, a winter night outside an ill-proportioned apartment building, steals the show although Revington Arthur's new landscape *Along the River* clicks too in a sparkling and crisp, although over-glowingly colored, winter scene. Sol Wilson's *Wash Day* is new and less like him than like other Rockport painters of the figures-out-of-doors theme.—M. R.

Paintings in Tapestry

By way of proving that the batik craze, which came and went with all young designers years and years ago (when I was one), had substance enough to stay, Dora Kaminsky shows at Norlyst twenty "wax and dip" or batik, or, if she insists, "paintings in tapestry" which have occupied her working hours for twenty years.

Miss Kaminsky makes an impressive display with silks and velvets, linens and other fabrics, stretched on screens, or hung on walls, or lighted through for heightened color effect. With a wax filled brush, the artist can model figures as well as another can with paint. When her colors are deep and oriental, she gets the best effect.—M. R.

The Carnegie Show

FOUNDER'S DAY at Carnegie Institute falls on October 14 this year and, as usual, the City of Pittsburgh will commemorate the gift of Carnegie Institute, made by Andrew Carnegie in 1895, with an exhibition of paintings. Throughout most of the years from 1896 to 1939, the annual exhibition has been called the Carnegie International.

Since the war, the International angle has been replaced by an all-American motif, with variations. This year's show will be called an exhibition of *Paintings in the United States*. In 1940, if you will recall, Founder's Day show was the *Survey of American Painting*; in 1941, *Directions in American Painting*. Last year, we blush to recall, the Institute let transportation worries discourage them to the point of holding no painting show, but displaying Mrs. James Ward Thorne's much exhibited American Rooms in Miniature.

This year, they're in the groove again and the plan for the show runs like this:

The Institute will invite from 250 to 300 canvases. Each artist will be asked to send one painting which was completed within the last five years and which has not been previously exhibited in Pittsburgh.

Prizes, awarded by a jury of three museum directors, will be given in the following amounts: First prize, \$1,000; second prize \$700; third prize \$500; first honorable mention, \$400; second honorable mention, \$300; third honorable mention, \$200; fourth honorable mention, \$100; popular prize, \$200. The jury meets in Pittsburgh Sept. 28.

All the paintings in the exhibition will be eligible for any of the prizes regardless of any honor the artist may have won previously at Carnegie. The exhibition opens on the evening of Founder's Day, Oct. 14 and continues through Dec. 12.

Owens a Picture He Never Sees

ARTISTS, dealers and editors are not the only denizens of the art world who find life these days complicated to the point of neuremia. Consider the poor art collectors. Consider, specifically, Buell Hammett of Santa Barbara, a collector who bought not only wisely but too well. Here is the way Mr. Hammett explains his predicament:

"Dear Editor: On the advice of our museum director, Mr. Donald J. Bear, I purchased at the opening exhibition of American art at the Santa Barbara Museum a painting by Max Weber titled *Winter Twilight*. As I remember it, it was a good picture. But I have not seen it since September, 1941. It has been away on a triumphal tour of most of the museums of the country. I am just informed that it has returned to Santa Barbara—covered with trophies. One of these trophies states:

"The Ada S. Garrett Prize of \$750, the Art Institute of Chicago."

"I believe it also won some other cash prizes. But of these I am uncertain for I, the owner, will never see any of the cash awards. They all go to the artist. I am glad that the artist, as well as the public, has benefitted by the tour of the picture. But in the long run, would not both the artist and the public benefit more if the owner also got a break. If the owner received half the take in loaned pictures, perhaps some of the Hollywood stars out here would back pictures instead of ponies.

"P. S.—In this morning's mail I received an urgent request from the Museum of Modern Art to loan it *Winter Twilight* for the coming year. Boy, if Bing Crosby's horses could make such a showing! But at least Bing's horses give him plenty of time to see them."

Editor's Note:—On the chance Mr. Hammett has forgotten even the general outlines of his masterpiece, we are reproducing it below. The last time we tried to use it, our usually dependable printer got it all mixed up with an Ogden Pleissner landscape.

Winter Twilight: MAX WEBER



The Rose of Eternal Spring: HOVSEP PUSHMAN

Pushman Acquired by New Britain

ANOTHER of Hovsep Pushman's offspring has found a home. Perhaps it's because of the strong family likeness between them, but they say Pushman has a parental feeling towards his pictures which sell with the greatest success in the field of high priced paintings. *The Rose of Eternal Spring*, typical of his oriental still lifes which bring \$2500 to \$7500, was bought by the New Britain (Conn.) Museum from the Grand Central Art Galleries. This increases to nine

the number of museums which have acquired Pushman's work, including the Metropolitan.

There are collectors who own as many as five Pushman paintings. The artist prefers not to show his work in public exhibitions.

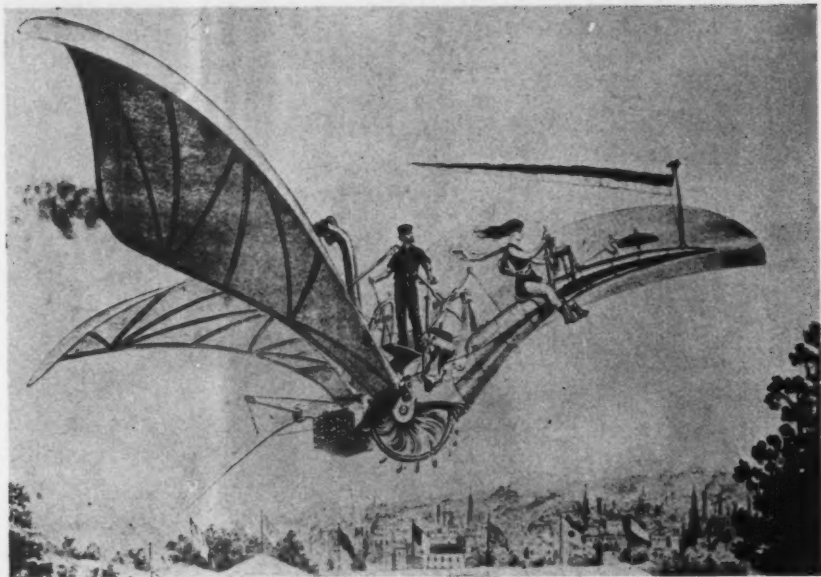
Not a Pin-Up Girl

Oil paintings have not yet taken the place of pin-up girls on the walls of army barracks. It is rather doubtful if they ever will. However, the "Paintings in the Army" precedent will soon be set, with George Ault's canvas *April in Albany County* (reproduced in May 15 DIGEST). This oil, shown last Spring at the Albany Institute's annual regional exhibition by artists of the Upper Hudson, was purchased from the show by 18-year-old Robert Donhauser. Soon after that he entered the army.

At present Donhauser is at Fort Custer, Michigan, taking basic training with the Military Police. As soon as this training is completed and he is stationed at a more permanent center, the small Ault canvas will join him. Some barracks wall will then display a one-picture art show.

Phillips Picks Kleinholz

The Duncan Phillips Memorial Gallery of Washington has acquired two paintings by Frank Kleinholz for its permanent collection from the Associated American Artists Galleries. The paintings, titled *City Carnival* and *Subway, Coney Island Express*, were selected by Mr. Phillips, from an invitation exhibition of Kleinholz' paintings.



Professor Harriman's Flying Machine. Courtesy Museum of Modern Art. Inventor's design for giving wings to man, proposed less than 50 years before the Wright brothers' first successful flight in 1903.

In Which Man Is Seen as "A Deep Air Fish"

IF YOU WANT to see realism, scientific, factual realism, plunging over the brink into fantasy, then tour the Museum of Modern Art's *Airways to Peace* exhibition, currently filling the second floor of the museum until October 17.

With the idealist-realist, Wendell Willkie writing captions of buoyant but undeniable statement, and with the facts and findings of the greatest navigators and geographers of all times illustrated by maps, charts and globes bearing geographical and navigation (both sea and air) calculations, one would expect a down-to-earth (albeit air-minded) show. But what one sees is a fantastic scene of bright baubles (little earths) swinging from wires and strings; inside-out worlds, half worlds, hexagonal worlds; the earth and oceans

laid out like quarter-fanned orange peels; the poles stretched out to square up with the great circle of the equator.

One sees Europe in perspective as it wraps about the horizon of a spectator an infinite number of miles above Newfoundland. And Europe's "soft bottom," from the south shore of the Mediterranean. These last two are *Fortune* maps and the others mostly from the American Geographical Society. They were of course made by the best technical minds and talents available. Yet, they're as fantastic in conception as the Emerald City or Kensington Gardens after lock-out time when Peter Pan takes over.

Total realism, it seems, though measured to scale and checked and rechecked by all the meters and gauges

of mechanical and physical science, becomes totally unreal in aspect when one must draw a picture of it.

Airways to Peace, though in an art museum, is a science show, pure and simple. For the most part, art critics passed it up as outside their realm. But to the *Digest*, this show is tantalizingly close to painting shows by Dali and Tchelitchev and a number of other surrealists who have come, in natural course of events, to these same walls. If you'll permit us, we actually see in it a case for art. And, along with that, something of a laugh on scientists who must surely consider themselves the antipode of artist-painters. For here the two unwittingly come to a juncture and it is the surrealist painters that the scientists collide with in the middle of the Modern Museum's second floor.

Surrealism has been defined in a great many different ways by the entrepreneurs of art who undertake to categorize certain fantastic paintings. But the definition that sticks best, and is easiest to apply, is that which describes surrealism as the creation of an unnatural scene painted with such realism it appears real to the eye, though doesn't convince the reason. The scientist, conversely, takes the physical fact, makes an exact measured drawing of it, and it appears impossible to the eye, though entirely acceptable to the reason.

Inventors haven't even this difference. We see straight-out surrealism in the section devoted to proposed air crafts from the time of Daedalus (who let his son Icarus down on a pair of wings) to da Vinci, to the Wright brothers. The artist-inventors, from Piero di Cosimo and Hieronymus Bosch to Tchelitchev and Dali, produced nothing more fantastic in bugaboo versions of human beings than the flying-fish air craft, silk-supported flying baskets, mechanical birds, tasseled hot air balloons, bat-winged men, etc., proposed from time to time by the sponsors of flight. And no abstract artist ever devised a more complicated and breathtakingly beautiful rectangle than the control board of a Liberator bomber.

The intention of the exhibition is to

Descent Into Hell: HIERONYMUS BOSCH. Courtesy Metropolitan Museum. The 15th century Flemish artist's fantastic world of winged reptiles and bird men is rivalled in imagination by designs for flying machines shown at the Modern Museum.



write a new geography for the future. One in which man is seen as "a deep air fish," and America's destiny becomes the air world, people become "citizens of the globe" (see Mr. Barr's letter, last paragraph, page 16).

But we don't see how the Modern resisted letting the artists in on the interior decoration of a big 15-foot globe, hung so the visitor may walk into it and see the continents and oceans pictured concavely on its inside. It's a fantastic assumption, to start with, that such a view of things can be taken. So, instead of letting all that space go to a museum-staff painting job of First Reader continent outlines, and solid blue oceans, they could have carried this inside-out world to the nth degree of exoticism.

Here was the place for Herbert Bayer's clouds, which appear elsewhere on meteorological panels. Perhaps Matta's marvelous weather effects could have been worked in over a deep green, and bottomless sea by Mattson. Dali could have portrayed the four winds really blowing and Max Ernest made volcanoes really erupting. Nothing would have been lost and much gained by having Feininger indicate ships and aircraft following the new sea and air routes. Shorelines might have been assigned to Leonide; icebergs to Morris Graves; deserts to Tanguy; swamps to Darrel Austin. And all latitude and longitude indications could have fallen to Mondrian, wave lengths to Stuart Davis.

We don't go so far as to say we might have advocated this liaison when the show was in preparation. It was an impulsive reflex of imagination stimulated by this new view of a limitless world.

—M. R.

F. D. R. Graciously Lends

For the first two weeks of the exhibition, *Airways to Peace*, President Roosevelt lent to the Museum of Modern Art his Fifty-Inch Globe of the world which ordinarily stands behind his desk in his study at the White House. The Globe was presented to the President last Christmas by the United States Army who gave British Prime Minister Churchill a duplicate. It is the largest of its kind in the world (measures approximately 50 inches; weighs 500 pounds) is printed, not hand painted, therefore is more accurate and contains more place names (17,000) than ever went on an office globe before.

Fifty geographers, cartographers and draftsmen worked for several months under direct supervision of the Geographic Division of the OSS, compiling, charting and checking the names. The President's Globe is 1/10 millionth of the size of the earth, or 1.275 meters equatorial diameter. It is as large a globe as can be used without ladders or a sunken pit. It is a miracle of clarity and can be read from several feet away as roped off on the floor of the museum.

William C. Osborn Honored

William Church Osborn, president of the Metropolitan Museum, was the recipient of an honorary degree of doctor of laws from Columbia University, June 1.



Richard Bill, Esq.: JOHN SMIBERT

Masters of Colonial Portraiture

THE ROBERT C. VOSE Galleries, located on Boylston Street in Boston, has brought together many of the great portrait painters of Colonial times in important examples of their highly developed art. Gilbert Stuart, Ralph Earl, John Wollaston, Copley, Smibert, Blackburn, Badger, Pelham, Raphael Peale and Sully painted the leading citizens of New England and New York, and Mr. Vose has done a fine job in assembling first-rate examples for this impressive show.

Smibert's portrait of *Richard Bill*, which we reproduce, is considered his masterpiece. "Smibert has painted nothing finer than this," experts have said. Richard Bill of Massachusetts cut quite a figure in his day. He owned large estates in Boston, in Boston Harbor and on Spectable Island. His compeers and neighbors were Samuel Adams, John Hancock, Andrew Oliver, the Hutchinsons and the Winthrops. This painting, and Joseph Blackburn's portrait of *Mrs. Samuel Gardiner* (Elizabeth Clarke) have just come on the market—the latter from one of New England's leading families.

Other portraits in this important summer exhibition are: Badger's *Portrait of Daniel Rea*; John Johnston's portraits of *Mr. and Mrs. C. P. Smith*; Peter Pelham's *Rev. Peter Thacher*. The Stu-

arts are of *Mr. and Mrs. Barney Smith*. The Copleys are *Sir Brooke Watson* and *Anna Dummer Powell*.

A Colonial portraitist who is destined for renewed popularity, according to Alonzo Lansford, director of the Telfair Academy, is Jeremiah Theus. He is represented in the Vose show by *Portrait of Mr. Melden*. R. Salmon, about whom very little is known, is typically represented by *The Packet Ship, "Bolton,"* recalling the hey-day of New England's mercantile marine.

Early Citizens

On July 10, the Brooklyn Museum's department of prints and drawings opened an exhibition of early American lithographs by two artists: E. B. Kellogg and E. C. Kellogg, who made prints of American citizens after the drawings of artist William H. Brown.

The "Portrait Gallery of Distinguished American Citizens" was published in Hartford in 1845. Few complete copies remain, as almost the entire edition suffered destruction by fire in Hartford at the time of publication. The Brooklyn exhibition, in the second floor Print Gallery, also contains a number of the original drawings by Brown from which the lithographs were made. They remain on view through August 15.



The Four Freedoms: HUGO BALLIN. One of 108 murals by this California artist.

Hugo Ballin Interprets the Four Freedoms in California Mural

WARS have moved artists to new spheres of reality for inspiration and during previous martial conflicts, art has flourished and received support from impressions wrought by the evils inflicted upon nations: Phidias produced the sculpture of the Parthenon during the Attic Wars; Giotto painted during the civil wars in Florence and Giorgione worked during the most horrible period of the Venetian Wars. In time of war inertia directs the artist to symbolic expression, in order that his creation

may embrace a subject which is proximate to his countrymen in understanding and valuable in utility.

An artist who turned to the events of war to grasp the significance of our modern magna carta—the Atlantic Charter—was Hugo Ballin, A.N.A., and his use of the four freedoms was the first endeavor of an artist to recognize the potentialities of the four values of life for painterly expression (acknowledged by President Roosevelt Nov. 5, 1942). Commissioned to decorate a wall

in the new city hall at Burbank, California, Ballin elected to represent each freedom by a large figure in the upper part of his mural, and in the lower part depict this freedom put in practice in our every day experiences.

With a strict adherence to realism, all illustrate how men can live side by side in a democracy without the mythical "sword of Damocles" hanging above ready to shatter that cherished freedom of universal peaceful living.

The literary interpretation of the artistic statement is aided by the manner in which Ballin has executed his composition and detail. The four symbolic figures stand firmly implanted in the upper part of the canvas with a strong projected dynamism, surrounded by moving clouds of the active world. Below, each person is rendered in distinct and characteristic life role with representative figures for each position.

Ballin, who has executed 108 murals throughout America and won many prizes, studied at the Art Student's League in New York, where he later returned to teach; and received training in Rome, where he studied the frescoes at the Vatican. He has also written movie scenarios and lectured about art.—A. D.

Reproduced below is Charles Culver's Big Beaver Poultry Farm, just acquired by Detroit Art Institute as gift of Dr. and Mrs. George Kimperman. Answering a telegraphic inquiry from the DIGEST, Culver wired: "Large watercolor 20 by 26. Done after April snow storm. Stopped in middle of painting to give farmer's daughter's stalled truck a push. Very cute girl. Nothing else to say."



A Token of Alliance

As a gesture of solidarity to the Soviet Union several Woodstock artists have assembled a portfolio of original drawings and prints to be sent to Russia. The collection will be forwarded through the National Council of American-Soviet Friendship and will be exhibited in the chief Soviet cities.

The artists represented are Eugene Speicher, Doris Lee, Yasuo Kuniyoshi, Anton Refregier, Lucille Blanch, Margaret Lowengrund, Andree Ruellan and Arnold Blanch.

Past and Present

FERARGIL GALLERY's Summer exhibition is nostalgically American. Director Price has reached back a half century for such American works as live on in today's light with a good measure of the same appeal they exerted at birth. Winslow Homer's *Fortune Teller* is one of his illustratively compelling figure pieces. A young girl in costume, looking very un-mystic, lolls on the grass. Women of majestic bearing and resigned mien (you don't see many these days) were painted by Thomas Eakins and George De Forest Brush; a *Mother and Child* in pastel by Mary Cassatt is large and graceful, and George Fuller's young *Miss Kimball* is wistfully modest, as young misses once were.

The landscapes are the thrill of the show, however, including first-rate examples of the art of Ernest Lawson (a silvery winter fording bathed in pale sunlight), of Albert Ryder who paints torn clouds over a wrecked ship, darkly silhouetted against a glowing sky. Twachtman's well-known *Horseshoe Falls, Niagara* and J. Alden Weir's *Landscape Bahamas*, are grouped eurythmically with Davies' *Drifting Sea-wind in Fog*, a symphony in blue with no figures in this idyllic landscape.

Another room here is devoted to living Americans, except for a self portrait by the late Grant Wood which shows him as center of interest in a group of people. Flanking Wood are a landscape by Benton and a painting of *Mountain Laurel* by Curry. Reginald Marsh's *Tattoo and Haircut*, one of the best things he ever did, hangs prominently. Among the younger men represented, we liked best the Barse Miller painting of a pair of lovers strolling in a green night near a lumber mill, called *The Sawyer's Daughter*.

—M. R.

Joins the WACS

Miss Elizabeth Dalton, former curator of the Brick Store Museum, Kennebunk, Me., joined the WACS last winter and is now at the Officers' School in Des Moines.

The Sawyer's Daughter: BARSE MILLER. On View at Ferargil



August 1, 1943



Classical Mood No. 1: ROBERT BRACKMAN

Mystic Opens Annual Exhibition

THE MYSTIC ART ASSOCIATION opened its annual summer exhibition on July 18th with 134 exhibits and in all respects had the appearance of a pre-war show. Faithful to custom, even those exhibitors tied up with war work sent in pictures as always. Some of the women members, we are told, are busy with Civilian's Flying Service and Women's Motor Corps.

Sculpture in the show is furnished by two women: Gladys Edgerly Bates,

wife of Kenneth Bates who exhibits paintings, and Beonne Boronda, president of the Association. The artists best represented, in number of works hung, are Lars Thorsen, Y. E. Soderberg, Harvé Stein, Walt Killam, G. B. Mitchell, H. M. Stoops, illustrator turned painter, and Robert Brackman whose *Classical Mood No. 1* we reproduce. We are wondering if this is the start of a new series. Have Mr. Brackman's girls dropped their dirndls for a new mood, or is this only a summer expedient? The exhibition will run to Sept. 4.

New Hampshire Annual

New Hampshire artists held their 3rd annual exhibition at the State Library, Concord, and the central theme of the show was woodland subjects and rural genre. Most numerous contributors were local artists, together with the state's leading painters; all making for a fine exhibition.

Prominent in the display were works by Bartlett Tracy, who manages the Tall Timber Art Colony, and Rev. Charles I. Doeg. Notable exhibits by artist Tracy were *Three Ancients*, *Grandpa and Grandma* and *A Milking Scene*; by Rev. Doeg *Ye Olde New England Hayfield*. Other artists represented were Helen Stotesbury, Arthur Schmalz, Ethel R. Foster, Esther Holmgren, Alice Cosgrove, John Chandler and Marjorie Rowell Sturm.

The Concord group, directed by Arthur Schmalz, plans to send this exhibition to the Arts and Crafts Fair to be held at the Manchester Institute during the first week of August.

An Art Digest Forum: What Place Art in the Post-War World?

What will the art world be like after the war? Hoping to throw some advance illumination on the subject, THE ART DIGEST started by asking the noted art staff of Cranbrook Academy; sculptor Carl Milles, architect Eliel Saarinen and painter Zoltan Sepeshy, all of them charged with the guidance and development of hundreds of young talents, for thoughts on the subject. Without conferring, each from his own point of view wrote the following pieces. In subsequent issues, we will publish the views of other planners for the shape of things to come in art.

Eliel Saarinen

(President and Director)

As far as architecture is concerned, it is thoroughly axiomatic that the post-war architectural problems are going to be of another nature than those of the pre-war period. The stylistic and imitative approach to these problems—as has been the case already for more than four hundreds of years—must be, and let us hope, will be, history. And the creatively organic and social approach to these problems must be, and let us hope, will be, the real solution which will be beneficial to millions and more millions of people so as to offer them better homes and better environments in which to live.

The Cranbrook Academy of Art has been for many years concerned with those thoughts. Accordingly, it has been the Academy's policy to convey these thoughts to the students of the architectural department so as to prepare them for the important cultural work to be done. And for the same reason I have written *The City*, a book which endeavors to be a comprehensive analysis of those architectural problems the whole nation is going to face.

I have been asked, again and again, what the post-war dwelling will be: What style?

Style, style, style! Can't we get rid of this damned and dangerous word.

As for this, the answer can be read

ELIEL SAARINEN



in the foreword of my book. And I will cite: "In the present endeavor to design a perfect blueprint for the post-war world—and as this endeavor, to a great extent, concerns man's accommodations—there has been much discussion as to what the post-war dwelling must be.

"The Post-war problem of architectural design, however, is not as simple as the designing of a mere dwelling. Primarily, the post-war problem of architectural design must be the designing of such community environment as could make of the community, and of the dwelling alike, a culturally healthy place in which to live. And due to the fact that, already long before the war-clouds gathered themselves, one third, perhaps, of the population of the United States was forced to live in the sub-standard conditions of more or less decayed communities, the designing of a livable environment of one's dwelling place is by no means a post-war problem, caused by the war situation, but a problem of a fundamental importance, war or no war. This war—once over—however, might help one to realize the obligation of the post-war period to make good the indifference of the pre-war period. Indeed, this is an essential obligation which, in fact, must be a war in itself, and a serious one, too. It must be a war against slums and urban decay. It must be a war against those obsolete and obviously inadequate pre-war methods of townbuilding which caused the growth of these slums and urban decay. It must be a 'revolution' in order to bring better methods, and better results. But as urban growth is a slow process, this revolution, at best, can and must be turned toward a constructive 'evolution'; evolution based on the fundamental principles of all town-building, no matter whether in war or peace."

Carl Milles

(Director of Sculpture)

When I am asked to write about future or post-war sculptures and when I think where we are today, it is very difficult to make some statement—where we are and where we might go. No one knows.

For myself, the art I represent in different branches—monuments, fountains, and simple statues of nude figures, is just something I never think about. I make it as it comes to me from somewhere and I, without too much thinking, follow the demands of my eyes and first of all I compose everything for the place where it has to be; secondly, I conceive it in accordance with the material I have to use; and thirdly, I have to put life into it—the life of the person in question which I have to study carefully, the life of the fountain and the life of the form itself, whatever it may be—man, woman, animal, ornament or something else. The technical part is to me just as important as the spiritual value. And how difficult it is to know how to use the straight line, the circle, the curved and straight line and to know where to curve it. There is a tremendous struggle with thousand of lines, thousands of lights and shadows from

all sides—from above, even from below in spite of which the sculptor has to form a fullness in the body, a sculptural fullness. The sculptor's best friend and worst enemy is the sun—he kills the work or makes it live. He is a severe critic more so than the artist himself. Then we must consider the condition of the spot where it is to be placed, and its relationship to its surroundings. The artist's obligation to Nature, I feel, is tremendous.

If I had time I would go on making torsos of men or women—nothing else or details, just as the composer uses the same scheme repeating and repeating everything in a new form.

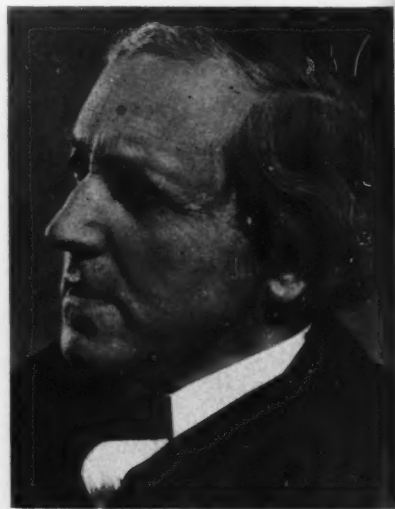
I own seven women torsos, all marble, all different periods, Greek, Greek-Roman, Greek-Persian and to see them in line, everyone perfect, every one very different, is certainly exciting to a sculptor who daily is in contact with these wonderful forms. I do not need any other sensation than coming in to them, turn them in different lights and learn from them. This is my library.

I said turning, because no other artist, except the architect, has to create his work perfect from all sides. It is not enough for him to have it in harmony or disharmony from one side only. A painter can talk about his colors, a musician about his tones. I have heard them do that. But a sculptor cannot talk about his forms, he has to expose them to prove his words. In reality, I do not think any artist can with words explain his work.

I do not know what to say about post-war sculpture, or sculpture one hundred years later. All depends upon the condition of the world if there will be some outstanding sculptor at that time, if there will be any patrons, any background for their works. I hope there will be, I pray for it.

Anything can be done, all depends upon the technical knowledge and the spirit of the artist himself. The most unbelievable things may occur, just as the Gothic art suddenly appeared, but the most important thing is that we use nature as base for our creations. I do not believe that human brain can invent models and material to create

CARL MILLES



what does not now exist. We are obliged to listen to the command of nature and that is the beauty of human creation.

The most important thing to art is that the public will be interested in it and that the same public will live with it, will own it. There was about fourteen years ago in Stockholm, Sweden, a world congress of museum representatives from Fine Art Museums. I will never forget the speech by an art director from Holland who said "in my country we have no poor artists." He said that an old tradition was still so active that it created a desire of all people to buy a painting before their wedding and decide on a work of art, even before they bought furniture or anything. This piece of art was the spiritual center of the home.

And let us look at little Sweden, with a million people in its small cities. In every city there is a fountain, a modest but beautiful City Hall and in most cities they have other beautiful monuments too and cities all over the country have nowadays their own art museum, even if it is a small museum—a museum with an art director and works of contemporary artists and exhibits of old art organized through the National Museum in Stockholm. Lectures are given at all times. All that arranged throughout the year.

In larger cities as Linköping, Upsala, Norrköping and others with from 20 to 30,000 inhabitants, they have fountains, monuments, City Halls, Cathedrals, libraries and even opera troupes at regular intervals to play, and concerts.

The labor unions in Sweden have their own art schools and the laborers buy art as well as those in better circumstances. They practice what I have done all my life—say every month—bought some piece of art that I love and that is necessary to me—absolute necessary—more necessary than clothes and good food. And there is the life of an artistic people and an artist.

My hope and dream is that something like this will be the case in Future America.

Zoltan Sepeshy (Director of Painting)

In this period of social transition and upheaval, new values will inevitably emerge in all the arts. What these values will be is specifically unpredictable. For the predictable, as Bergson said, can contain no genuine creative newness. However, we can see that new attitudes will develop, for every period of crisis shocks us out of our complacent worship of the past into a new experimental direction.

It is superficial to believe that such new direction implies a radical break with the materials and techniques of the past. A new literature will probably arise during this social transition; yet it will use the syntactical forms and the vocabulary of the past, excepting where expansion for expanded meanings demands plastic readjustment of these tools. So with painting—only the faddist will think that any sharp break with traditional tools and materials is *per se* a valid outgrowth of a new social setting.

The last World War provides a lesser prototype of the cultural transvaluation occurring today. Out of that war a "new" art was born. It contained



ZOLTAN SEPESHY

much that was vital—but also much that was superficial. It was too much conditioned by the post war cynicism and disillusionment and the tremendous expansion of mechanization during the prosperity era. Artists felt that they had been emotionally "taken in" by the war—they developed a mistrust of human emotions—they sought refuge in the certainty of more generalized forms or purely localized vision. Functionalism became the password. Sociology became statistical and literature rationalistic or ultra esthetic, while painting became overly abstract. Everyday emotions could be dissected or generalized, but to take them seriously was felt to be arrant sentimentalism. Much of this tendency was a wholesome reaction from pre-war sentimentalism which had brought the world into chaos but, like most reactions, it swung too far to the other extreme. I believe that in this war we have learned that the human equation must enter into the formula for a genuinely balanced art (painting).

What the product in painting will be is, as I have said, unpredictable. All that I dare say is that something new, something important, something of ever richer depth will transform painting. Yesterday our painters took many directions. Each of us, without realizing that he had averted his face from the richness of the contemporary scene, believed that he was following the one true light. This war has welded peoples together. Out of their common crisis has come a reawakened purpose almost religious in tone.

Surrealism, abstractionism, visual realism, precisionism, romanticism, primitivism, American scenism—all are facets of one crystal. All will have to be cemented together under the impact of this new force which will give emotional unity and oneness of purpose to all these diverse purposes. This must happen. What specific shape it will take is predictable only by him whose vision is circumscribed by his own little compartment of art.

I may add that this belief—that art arises from the common needs and aspirations of all men and that compartmentalization is a hindrance to its growth—this philosophy has motivated my teaching at Cranbrook and, in fact, made teaching itself worth while.

Cranbrook's Setting

IN THE naturally lovely setting of Bloomfield Hills, Michigan, on 300 acres of woodland 20 miles north of Detroit, the Cranbrook Foundation has grown up. The transformation of this section into an educational center commenced in 1904 when Mr. and Mrs. George G. Booth developed a country home suburb there and named it after a village in Kent, England, from which Mr. Booth's father came to this country a century ago. In time, the founders developed their home into a beautiful estate for public use and from this grew the need for buildings to serve the little community that gathered around—a Meeting House, a church, schools.

By 1927, the Cranbrook Foundation was created as a group of separate schools, including the Cranbrook Institute of Science and the Cranbrook Academy of Art. The Academy came into existence in an unforced and natural manner: the artists, craftsmen, and architects who had been gathered together to design and embellish the various Cranbrook institutions, took as apprentices a few students. Until the work was done, the men and women so occupied gave no real consideration to forming an art school.

But in 1932, from this nucleus the Academy was organized in its present form. Thus Eliel Saarinen, the architect of most of the Cranbrook buildings, was appointed president. Carl Milles, whose sculpture adorns the grounds and appoints the buildings, remained as artist in residence. In 1933, Zoltan Sepeshy, painter, became a resident. The Academy reaches out into the other educational institutions at Cranbrook, providing to a number of regular students, advanced study in architecture, sculpture, painting, design and crafts.

A museum is attached now to the Academy and is famed for its Library of 6,000 volumes, open to public use.

Maitland Griggs Dies

Maitland Fuller Griggs of New York, long a patron of the arts, died at the age of 71 at his summer home in Old Lyme, Conn., on July 24 after a long illness.

Mr. Griggs was a trustee of the Metropolitan Museum and of the Frick Collection. He loaned generously of his own collection of old masters to public exhibitions, and made on several occasions gifts of rare examples of medieval sculpture to Yale University, of which he was a graduate. He was a lawyer and formerly president of the Alexander Smith & Sons Carpet Co.

Mr. Griggs was chairman of the Yale Associates in Fine Arts, a member of the University, Brook, Century, Creek and Yale Clubs of New York. He leaves a widow, Carolyn G. Lee Griggs, a daughter, Mrs. Francis King Murray, and two sons, Maitland Lee Griggs and Lieut. Northam Lee Griggs.

To Advise Cleveland

Seven new members have been added to the Advisory Council of the Cleveland Museum of Art. They are Mrs. Matthias Plum, Mrs. James Albert Ford, Mrs. Thomas S. Grasselli, Mrs. Otto Miller, Mrs. Howard P. Eells, Mr. S. D. Wise and Dr. Finley Foster.



End of Summer: ARTHUR OSVER

American Painters in Lively Group Show

BREAKING the summer quietude in art, the Mortimer Brandt Gallery presents, as a refreshing art activity, a stimulating summer group show. Ably represented in the exhibition are the gallery's own regular artists Francis Chapin, Cameron Booth, Arthur Osver, Victor Candell, Charles Le Clair, Guayasamin, Sgt. Anthony Toney and Vac-lav Vytlačil.

Arthur Osver is represented by the semi-abstract canvas, *End Of Summer*, which depicts a figure seated on Jones Beach amidst a selection of fall colors, responding to the autumn sun and in the water is reflected the overcast skies. Francis Chapin offers visual relief from the urban blistering heat in *Deep Snow In Chicago*, achieved with

bright colors and drifts of snow, like the morning after the storm. Cameron Booth, in a series of gouaches, displays wide expanses of mountainous areas in midwestern greens and blues and brighter values, and is best represented by *Gardiner, Montana*, a pictorial description of a small village main street with mountains in the background. The abstractionist Vaclav Vytlačil presents a realistic study called *Beach With Boats*, and although there are abstract suggestions in the total composition, the elements of the whole are concretely defined and simply stated.

The exhibition, which continues until Aug. 31, offers a welcome respite from the usual drab city scenes and ugly backyards so often seen—A. D.

McClelland Barclay Missing in Action

FROM the Southwest Pacific area comes the ominous Navy report: "McClelland Barclay, missing in action! No details!" This report reached the east on July 23, when the navy notified Shepherd Barclay, noted bridge expert, and Robert Hamilton Barclay, his next of kin, of the loss of their brother, nationally known artist and illustrator.

Lieut. Commander Barclay, who is 51 years old, has been on active naval duty since January, 1941 and most recently has been in Australia and New Guinea, making paintings and sketches for a historical record of the war.

Barclay became an assistant naval instructor on June 13, 1938, and was commissioned a lieutenant in the Naval Reserve on Oct. 19, 1940. Called to active duty the following January, he was first attached to the Navy recruiting service, 90 Church Street. In 1941 he was at Pearl Harbor and was recalled to the United States just before the Japanese attack. Last March he left the country and word was later received from him in Hawaii and Australia.

The most recent work of Barclay was his series of paintings of military and naval leaders including General MacArthur, General Marshall, Chief of Staff, and Admirals Ernest J. King,

Commander-in-Chief of the United States Fleet; Chester W. Nimitz, Commander of the Pacific Fleet, and William F. Halsey, Jr., Commander of the South Pacific.

In the last war Commander Barclay was a camouflage artist for the Navy in 1918. Before that he made many recruiting posters, among them *Fill the Breach*, *The Human Cross* and *At the Front of the Front*, for which he received first prize from the Conference Committee on National Preparedness. Continuing the poster tradition in the present war, Barclay's most popular posters were the official Mother's Day poster for 1943, and the New York Navy Day celebration, in 1942, for Army and Navy recruiting purposes.

Born in St. Louis on May 9, 1891, Barclay is the son of Dr. and Mrs. Robert Barclay. His career began back in 1912, as an advertising illustrator and he was also known for sculpture and portrait painting. At the age of 16, he left St. Louis to live in Chicago during the early part of World War I. Later he moved to New York. Some of his major successes are *The Fisher Body Girl* and a group of cover designs for such publications as *The Ladies Home Journal*, *Cosmopolitan*, *The Pictorial Review*, and *The Saturday Evening Post*.

Two Whistlers

THE NATIONAL GALLERY in Washington has received as a gift from the Harris Whittemore Collection (J. H. Whittemore Co., Naugatuck, Conn.) two important paintings by Whistler: *The White Girl* and *L'Andalouse*.

The Whittemore Collection, which is composed largely of works by Whistler and Mary Cassatt, was formed by the late Harris Whittemore who spent much time in Paris during the last decade of the 19th century and early years of the 20th. The two full length portraits, which have been on loan to the National Gallery for some time, represent Whistler in two periods of 30 years apart.

The White Girl was the first of a series of "symphonies in white," which the youthful Whistler commenced in his 28th year (1862). *L'Andalouse*, which was posed by Whistler's sister-in-law, Ethel Birnie Philip, about 1900 (Whistler died in 1903 in the home of his deceased wife's mother) is of low, close tones, characteristic of his latter years. Whistler had begun to see the people about him as composed of quiet color, gray tones. He rebelled against "the impudent images" of his contemporaries who used color freely and brightly.

He Had 'Em All

EDITOR: Your Pacific Coast correspondent was once present at a luncheon of the art section of the Commonwealth Club of California, at which Abel Warshawsky was the guest of honor. The chairman, Mr. Henley, asked Warshawsky, "Who has the largest collection of your paintings?"

"I have," replied the artist. "I have a complete collection."

—CLIFFORD GESSLER

The White Girl: WHISTLER



The Art Digest

Not So Big!

IN RELAYING the news of Carnegie Institute's 1943 annual to be held in October in Pittsburgh, Howard Devree, *Times* critic, attached a provocative feeler, advocating smaller paintings for the big annuals. Said he:

"The Carnegie Institute belongs roughly to the mausoleum type of museum, like our own Metropolitan. Such buildings were the outgrowth of a day when the bigness of everything in America was emphasized. Big business had to be reflected in big buildings. Homes for art had to be big and cold and formal. . . .

"So it followed that shows were big and pictures were big to fill the big high-ceilinged galleries. And since big shows such as the Carnegie International and the Corcoran Biennial received so much publicity, artists aimed at them and were encouraged to paint big pictures.

"Size has been too important a factor in the exhibition field. Every year I note with regret pictures with an idea but which are two or three times the size needed to convey the idea at an advantage. Not all the great pictures of previous eras were great in dimensions. Remember the little Watteau nude in the Kress collection . . . the Vermeer portrait in the Widener collection; the various Clouets; the Petrus Christus in the Bache collection; the Mona Lisa. . . ."

A show of good small pictures, perhaps limited to twenty or twenty-four inches, Devree suggested, "might even go a long way toward attracting the reluctant buyer whom the art world is forever seeking to entice. . . . After all, how many of the 'big' exhibition pictures really sell?"

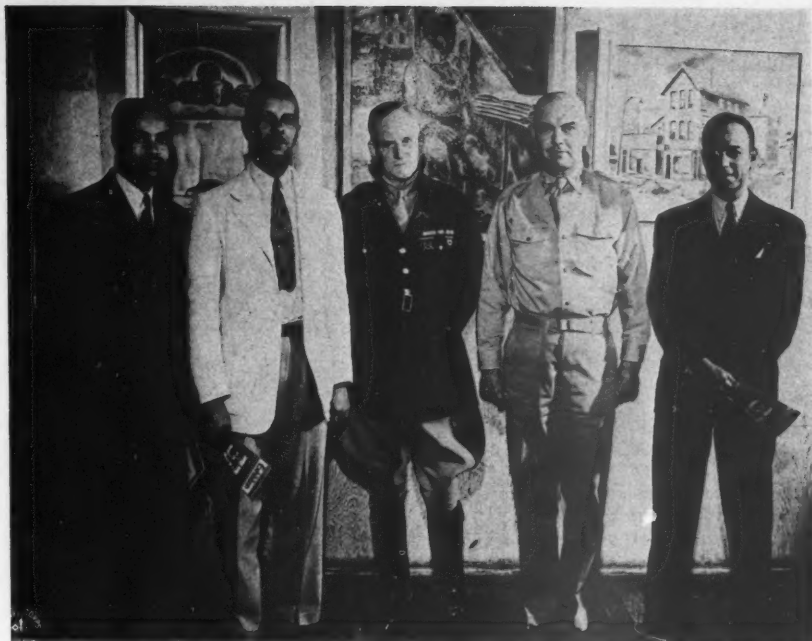
F.O.B. Tokyo

Under the title "Bonanza Banzai!" *Newsweek* last week recounted the final score on the financial returns from the liquidation of Yamanaka & Co., the Japanese and Chinese art objects stores located in New York, Chicago and Boston. The Alien Property Custodian took over and liquidated the stock to clamp down on Japanese-owned business.

Last week, the Government counted the take and found the wartime move had proved profitable to the Treasury. Realized, were \$103,000 in income taxes; \$60,000 in dividends to the Alien Property Custodian; \$62,500 in rents to landlords. After deduction of salaries and expenses, full liquidation will eventually bring in \$1,550,000. Observed *Newsweek*: "One way to make payment to Japan: The money would buy and load with bombs half a dozen B-25s—the Mitchell bomber used in the raid on Tokyo."

Vose Quits Antiques

Lack of room and a shortage in trained assistance have forced the Robert Vose Galleries in Boston to close its department in American antiques. Sale at bargain prices of a 20 year old collection of hooked rugs, silver resist, sporting jugs, frog mugs and other antiques was concluded this month. Mr. Vose will now devote his galleries to paintings and etchings.



Officers and trainees at Fort Huachuca, Arizona, largest Negro training station in the Army, were recently treated to an exhibition of paintings, sculpture and prints by Negro artists. Colonel Edwin N. Hardy, post commander, and Lt. Col. C. F. E. Nelson, special service officer (shown above), invited three prominent Negro artists to be guests at the Fort's dedication ceremonies at the Officers' Mountainview Club where the 86 art works were installed permanently. Guests of the officers were (left) Vernon Winslow, designer; Hale Woodruff, artist, and (right) Richmond Barthe, sculptor. The exhibition was arranged under the supervision of Lew Davis, former state supervisor of the Arizona Art Project. Holger Cahill selected the exhibits from productions made under WPA art projects and they represented the work of 37 Negro artists. (Photo, Signal Corps., U. S. Army.)

George Ault Exhibits in Woodstock

THE LITTLE GALLERY in Woodstock is showing eight oils and two gouaches by George C. Ault through August 7. It is Ault's first one-man show since 1928, when the Downtown Gallery in New York sponsored a large and successful exhibition of his work.

The artist was "discovered" in 1921 at the annual Society of Independent Artists exhibition by C. Lewis Hind, well known English art critic, then in America as editor of the *International Studio*. Ault's work was among that chosen by Mr. Hind for a special presentation at the old Anderson Galleries under the title *Living Art*.

During the next several years the artist's work, which ranged from objective to abstract interpretations of subjects derived from New York architecture, revealed his interest in essen-

tial form and structure—reality, rather than realism.

Ault was born in Cleveland, Ohio, in 1891 and lived in England from 1899 to 1911, attending the St. John's Wood School of Art and the Slade School of Art.

After not contributing to major exhibitions for several years, Ault's work again received attention when his oil, *New York Roof Top* was included in Carnegie Institute's 1941 show. The artist also was represented in last winter's *Artists for Victory* exhibition at the Metropolitan Museum with an oil, *Hunters in the Catskills*, which has been invited to the Chicago Art Institute's annual oil show to be held this Fall. He also has been invited to participate in the forthcoming Carnegie exhibition.

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The Master of the Two Left Feet Steps on Sundry Aesthetic Toes

REPERCUSSIONS from the editorial and article on the Morris Hirshfield one-man show at New York's swank Museum of Modern Art last issue would indicate that most readers agree with the position taken by THE ART DIGEST—that the time has come to draw a line between amateurism and professionalism in the fine arts. Letters to the editor have done much to break the customary mid-summer lull; excerpts from several of them, all in agreement, are printed below. However, in line with editorial fairplay, the first letter presented comes from the hand of Alfred H. Barr, Jr., director of the Museum of Modern Art.

The Museum Explains

By Alfred H. Barr, Jr.

The article, initialed M.R., in your issue of July 1st, states that the Hirshfield exhibition at the Museum of Modern Art "was to be the lone representation for more than a month of our modern painters. How pitiable!" etc.

The facts are otherwise. At the time of the opening of the Hirshfield exhibition there were works by some 37 living American painters on exhibition in the Museum galleries. Ten were shown in the ground floor New Acquisition Gallery, mentioned elsewhere in your columns. The others were represented on the third floor as part of the Museum Collection. Among them were Edward Hopper, Dean Fausett, Joe Hirsch, Lyonel Feininger, Vincent Canadé, Lawrence Lebuska, Morris Graves, Marsden Hartley, Jack Levine (a W.P.A. loan), Thomas Benton, Franklin Watkins, Peter Blume and Charles Sheeler; and in addition there were drawings by other American painters including Georgia O'Keeffe, Eugene Speicher, Maurice Sterne, and Mitchell Siporin. (There were also works by 19 living European artists in the Museum Collection Galleries, including eleven Frenchmen, three Spaniards, three anti-Nazi Germans, a Belgian and a Hollander; not only were these foreign paintings but (ssh) several of them were larger than the American.)

We may be wrong but we believe that even with our limitations of space, art by living Americans could be seen more comprehensively in the Museum's galleries at that time than anywhere else in Manhattan—contrary to the statement in your editorial that the dealers' galleries are "the only place in New York this summer where one can learn about the art of America today." (You might note that the Metropolitan has recently opened several galleries of American art, about 35 oils and 50 watercolors.)

You state that by exhibiting Hirshfield's 30 paintings, "the Modern fiddles away its resources building a precious cult around amateurism" while "serious professional artists fight for recognition."

The Museum has put on comprehensive exhibitions, usually with elaborate catalogs, of the work of six living American painters: Marin, Weber, Hopper, Sterne, Sheeler, Grosz; all, you will agree, serious and highly professional artists. These shows included about 75 to 200 items each. Then, in addition, the

Museum has given about 20 minor one-man shows ranging from 10 to 30 items. Most of these were one gallery shows in group exhibitions, and while in no sense comprehensive they did give an entirely adequate idea of each artist's work over a few years. These small shows of 10 to 30 works included the work of Albright, Atherton, Austin, Bloom, Breinin, Burchfield, Cadmus, Chapin, Graves, Guglielmi, Helder, Hirsch, Howard, Hoyer, Joy, Lebrun, Levine, Lewandowski, Merrild, Shahn, Spruce, Suba.

Of these only two, Hoyer and Joy, would generally be called amateurs or "modern primitives." In the light of these facts it does not seem to me that our one-man shows, large or small, have been so devoted to the cult of the "primitives" that the professional American artists whom you so heroically champion need feel that they have been treated unfairly.

The Museum may have been mistaken in putting on the Hirshfield show and the director of the exhibition may have made errors in his experimental presentation. These are matters of opinion. But I can assure your readers who may have been misled by your rhetoric that the exhibition was seriously intended and in any case was certainly not calculated to amuse the chi-chi or the fashionable as you insist. In fact they would probably be offended by the severity, awkward candor, and intensity of Hirshfield's art.

You prophesy: "Unless there is some change in the museum's program of nihilism, there may come a day when it sheds its false skin and emerges as the Museum of Modern Photography..." May we inform your readers that the only photography show in the Museum at that time was Eliot Elisofon's brief but magnificent report on the Tunisian campaign. This was limited to four walls or about one twenty-fifth of the Museum's exhibition space. We plan to give more space to the art of photography in the future.

We have also, as M.R. points out, given over the entire second floor to the educational show "Airways to Peace," even though it is not an art exhibition. This emergency show concerns geography and air transportation in relation to the war and the post-war world. It is intended to help us all realize that we are citizens of the globe as well as of our own country and that in the future the old concepts of nationalistic isolation will be not only impracticable but dangerous. You and your readers are cordially invited to attend.

St. Paul Director Saddened

By Lowell Bobleter

In your editorial about the Museum of Modern Art's exhibition, you express my sentiments exactly and I am sure that of a great many others. After "making" the galleries in New York last week, I certainly found many worth while examples of contemporary American painting, but not at the Modern Museum. To me the work on view seemed rather dull and uninteresting and it certainly makes me feel good to have you write such a frank editorial

bringing the facts home to your readers. Maybe it will have some effect on the Museum's board but I rather doubt it, for, as you state, their main interest seems to be photography. Add to this posters and mechanical sculpture and you have the "works of art" of the Modern Museum.

"Museum of Murdered Art"

By George H. Opdyke

Thanks for your editorial of July 1 on the Museum of Modern Art. It is high time some one took a shot at that outfit. It should be called the Museum of Murdered Art. True, they have been putting on a pretty good burlesque show for the money and given us many a hearty laugh. But the best of jokes grow stale and tiresome after a while.

An Artist Agrees

By Frederic Taubes

Congratulations on your masterly editorial on the two left feet. How well they fit into the mental attitude of some of our so-called modern, but otherwise utterly confused aesthetes!

Approves Our Regret

By Robert C. Vose

I want to express approval of your regret that a few prominent people can set the fashion to "make" an artist, and that the fundamental qualification for greatness is that the art be unlike anything ever seen before. Naturally, the endeavor to reach this pinnacle in "newness" results in more freak so-called art than the world has ever seen before, or I hope, will ever see again.

Money Spent Foolishly

By Arthur Kaufman

I have been an occasional reader of ART DIGEST. From now on I wish to become a regular one, and am therefore enclosing a check for my first year's subscription.

Let me thank you at the same time for your splendid article, "Master of the Two Left Feet." I enjoyed thoroughly this courageous and long-due statement about the coterie policy of the Museum of Modern Art. This policy seems to me to be an importation from Europe by a number of curators, art dealers, and critics. I have watched these cleverly propagandized trends and styles for some years.

If Art is a reflection of society and living history, then, of course, there can be no doubt that this Art is a true image of the decaying and decadent bourgeoisie of Europe.

But is it necessary that the pattern be followed by American artists? Here is where I see the danger of the influence on young American artists by the officers and trustees of the Museum of Modern Art. Evidently to be acknowledged or admitted by them to their circle one must be a paranoiac (and as such one may even use the techniques and methods of the old Masters), a childlike Primitive, or an amateur.

The danger to the public consequently consists in the created confusion about Art. Masterpieces by Cézanne, Van Gogh, Braque or Picasso exhibited in

juxtaposition to the fumbblings of an old man (no matter how sincere he might be; every dilettante no doubt is sincere) creates complete confusion.

What is great Art if not the expression of great personalities, in writing, in music, in stone, or on canvas? It certainly is not the nice little designs or ornaments of someone's hobby. What we love, even in a small sketch, by Rembrandt—or any other artist of importance—is that even the simplest sketch is somehow sublimated by their great personalities.

In the introduction to the Museum's catalogue, Alfred H. Barr, Jr. explains that the terms "academic" and "decadent" refer "simply to a lack of new forms or fresh ideas." Work of that type is therefore excluded. Everyone would agree to such a purchasing policy if the Trustees and the Advisory Committee would stick to their own rules.

But it seems that they do not consider the mere imitation of the Dadaists, Cubists, Surrealists, etc. of 20 to 30 years ago as "academic" and "decadent"—but rather as progressive. Toys, or the climbing up and down of gadgets delight them. But Mr. Barr provides also for an excuse for "possible

mistakes." He declares: "Artistic values change and today's masterpiece is sometimes tomorrow's bore." I think most of the Museum's gadget collection are today's bores—not tomorrow's! And referring to the obligation to buy works of the younger artists, Barr states that "even if at the risk of eventually having guessed wrong nine times out of ten" it would have been worthwhile. I agree heartily. I can see the value of the Museum of Modern Art showing works that are problematic and experimental. What I object to is their publicizing these admittedly doubtful experiments, and not deliberately showing them as experiments.

Was it necessary for instance to purchase numbers 2 to 9 of Hans Arp's unfinished jigsaw puzzles? Number 11 is reproduced in the catalogue. Numbers 10 and 11 are gifts of the Advisory Committee! Would not one or two samples be enough? It is possible that money spent foolishly by the Museum does more harm than good—thus spoiling all their good intentions.

It has certainly already added to the estrangement of the public, and is influencing, in an unhealthy way, the younger generation of our artists.

Janis of the Modern Defends Hirshfield

By Sidney Janis

(Director of the Exhibition)

THE CRITICS it seems are all at sea, but it is the self taught painter, Hirshfield, who finds himself buffeted about in stormy waters of protest. For against him and his exhibition current at the Museum of Modern Art flows the full tide of adverse criticism, the unanimity of which seems nicely calculated to wreck his acclaim.

For this reason an attempt will be made to clear away the fog of bias that surrounds the issue. Moreover, a screen of this kind can only inadequately serve the purposes of your commendable credo: "Controversy revitalizes the spirit of art." Of course a brief reply can touch upon only a few of the objections raised.

Obviously it is the pictorial non-conformity, the innocent originality in Hirshfield's work that challenges certain writers on art, and the more conservative the scribe, the more fanatically does he pour his vitriolic diatribes upon the heads of the painter and those who feel the impact of his art.

In the July issue of *Art Digest*, its leading editorial is devoted to an ill considered attack upon the exhibition, and on page 15 of the same issue, another signed M. R.

M. R. begins: "No one who really cares was pleased when the Museum of Modern Art announced that its summer painting show feature would be the paintings of Morris Hirshfield." Still on opening day, June 22nd, one of the summer's sultriest, a great many cared enough to come. Among them were the poets André Breton and Georges Duthuit; the sculptors Lipchitz and Zadkine; the connoisseurs Kelekian, Göetz, and Schaefer-Zimmerman; the painters Mondrian and Marcel Duchamp, as well as a host of gifted American abstract and surrealist artists and others who are interested in

creative achievement, whether studied or "unlearned." They came not as friends—they had never met the painter—but as great admirers of his work, which they had seen.

Mr. Boswell's editorial claims: "Hirshfield is news because the 'right people' have had the ill grace to make him the victim of their transitory amusement." To date six collections, each containing paintings of international distinction, include his work. Some of these collectors remember, and it was not so long ago, when "the victims of their transitory amusement" were Picasso and Klee, with whose pictures Hirshfield's now hang. Slightly further back Seurat, Cézanne and Roussseau were enjoyed by only a few of their compatriots. There was no Museum of Modern Art "to take up" these artists, but there was Vollard, whose response was then *cause célèbre* for critics to rebel.

Of course it does not follow that if other generations failed to recognize their vital painters, every challenging painter is to be accepted today merely because he runs counter to familiar experience. Still, vindictive denunciation and irrelevant conjecture, such as make up the main body of protest here, prove feeble arguments against the archaic force of Hirshfield's paintings.

From the comments it is evident that the self taught painter is to be tolerated only so long as his work remains in obscurity and he does not come in competition with "living professional artists." It would seem that the value of a work of art lies in its inherent vitality and creativeness and cannot be affected by a transitory point of view which emphasizes "amateurism" or "professionalism."

Even more misleading than the unsupported accusation that "deep and complex significance" is read "into simple, obvious pictures" is the artifice

to obscure facts by quoting out of context. The editorial in quoting from the museum label of *Nude at the Window*, deleted the central idea embodied there and concealed from the reader the fact that the curtains by remaining apart, created the vase image, representing the timeless symbol of the female form, paraphrases the nude it surrounds and is the pictorial crux of the composition. By reason of this deletion, not only is the poetic image lost, but the picture's reason for being as well.

Two columns of M.R.'s article contained quotes from *The World Telegram* review of the show. However, M. R. judiciously omitted a telling quotation from John Dewey which *The Telegram*'s writer used obviously as a final coup. The Dewey quotes follow:

"To look at a work of art in order to see how well certain rules are observed and canons conformed to impoverishes perception. But to strive to note the ways in which certain experiences are fulfilled, such as the organic means by which the media is made to express and carry definite parts, or how the problem of 'adequate realization is solved, sharpens aesthetic perception and enriches the content."

Can it be that the art reporter of *The World Telegram* did not know John Dewey's words directly refuted her lamentable crimination? Looking "to see how well certain rules are observed and canons conformed to" in Hirshfield's work, even if one wanted to, would be impossible, for his is an intuitive art springing essentially from a richly stored unconscious and creating its own rules according to immediate pictorial demands. Also, the very things damned here, the labels and visual analysis accompanying the exhibit, manifestly "note the ways in which certain experiences are fulfilled" by showing the effects in the work of art of the painter's instinctive response to his religious, occupational and cultural backgrounds.

The method of presentation used here documents the conclusions with the aid of visual means, reducing printed text to a minimum. This corresponds to the practice of the daily press and periodicals in which visual devices are graphically employed. The concise and informative nature of such charts, a thoroughly contemporary short cut, finds a ready response on the part of the public. Neither is the idea new in the field of art. In 1939 the writer prepared a visual analysis for the Museum of Modern Art, and a section of this has ever since been on tour at museums and universities throughout the country.

If the dissenting critics had been at all interested in the public for whom they presume to write, they might have found it illuminating to objectively observe audience reaction at the exhibition. The approach to the presentation of art and to art criticism has been steadily changing in the past generation with the result that the time lag in art appreciation has considerably lessened. In this new rapport, these critics have allowed their position as liaison between the public and the work of art to be by-passed, and under the circumstances there is little left for them to do but to make objections. [Ed.: For "M. R.," read Maude Riley.]



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Detail of Columbus Mural by Emerson Burkhardt

Is a WPA Mural Inviolable—or Whitewashable?

CAN an unwanted mural, commissioned and paid for by the Government, be painted out on the authority of one man, not trained in appreciation of the fine arts?

This question has kept the Columbus (Ohio) *Citizen* busy with almost daily articles since June 27 when it ran a life's story of Emerson Burkhardt, the artist who painted the mural in question. *The Citizen* is backing the artists of the Columbus Art League who are agitating, via a 38-name petition, to have the mural restored. It was calimined out of sight in 1938 on orders of the Central High School principal, Harold Emswiler who no longer wanted it on the walls of the school's auditorium. His reason at the time was that the 70-foot running wall decoration, showing robed figures dancing, singing and playing on musical instruments, had "too much oomph," and was therefore unsuitable for the school's walls.

Elizabeth C. Oberbloom, staff member of *The Citizen*, led the demands for restoration, calling the calimine job "an action which must be considered capricious and as an improper use of authority," and pointing out that the mural was a U. S. Treasury PWA project, commissioned in 1933 and given in trust by the Federal Government to Central High School. It had decorated the walls for four years before it went out during a general re-decoration job.

It's now up to the Board of Education to make a decision which will no doubt carry precedence applicable to other such public-owned art presented to many localities by the New Deal. (Remember how critics of WPA art early threatened to get out the white-wash bucket?) Meanwhile, the Board has received a public-signed petition, drawn up by the Civic Committee of the Columbus Friends of the Fine Arts,

also demanding restoration in view of "the basic rights of freedom of expression and justice for the artist."

Artist Burkhardt is willing to remove at his own expense the coat of cold water paint which hides his work. He wants to be assured, however, that it will not be again defaced.

But the principal of the school is holding his ground: "One hundred percent of the teachers at Central High School wanted it painted out, and the entire student council wanted it painted out, so I had it painted out."

"I'd like to tell you what I think of that picture after looking at it for three years" wrote a 1938 graduate of Central High. "A picture of 'drunken' characters certainly isn't pretty to my notion . . . Mr. Emswiler knew what he was doing when he said 'the mural goes'." (Burkhardt considers he was successful in expressing "music in its rhythmic structure," as ordered).

Artists of Columbus see it differently: "It is seldom enough that art gets a hearing at all (and particularly in the way of murals) in our town, and when one of the few examples of art of any value of this kind gets such treatment it can only end in discouraging interest in art in our community." The mural took a year of Mr. Burkhardt's undivided attention and \$3,000 of Government money.

With A. E. Baggs, member of the fine arts faculty of Ohio State University, it is "a matter of principle, not Principal." Under the chairmanship of William M. Milliken, Cleveland Director, the PWAP regional committee originally approved Burkhardt's design.

As we go to press, the heated July discussion raged on in Ohio. The Board of Education is expected to reach a decision in the matter when it meets again August 3.

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Function of the Reviewer

(Continued from page 31)

any other branch of literary art or endeavor. That does not mean that the highest critical standards change any more than do the highest literary standards. But the temper of a time dictates somewhat the tone and the manner of critical writing; for that temper is reflected in all the arts, which includes that of criticism. Throughout the Victorian era, critical writing was almost entirely assessor in form, although journalistic in content. From Jeffrey, Gifford and Hazlitt to Sainte-Beuve and Pater, critics were expansive essayists, whose critiques are still often highly readable as essays but often almost worthless as criticism, ranging in ridiculousness from Jeffrey's 10,000-word denunciation of Keats and the 'Cockney Poets,' apropos of the appearance of *Endymion*, and beginning "This will never do," to Pater's 'analysis' of the *Mona Lisa*, which is very pretty prose, but bosh as criticism.

Old Views Discarded

"In the 'Twenties, literary and dramatic criticism was, in the main, a highly personalized form of self-expression in keeping with a general cultural trend that was a highly personalized form of self-expression. In the 'Thirties, when the *Popular Front* was popular, criticism was largely didactic, in keeping with a prevalent didacticism, whether the didacticism was of the extreme right or the extreme left or in between: aesthetic values were subordinated to wrangles over political, social and economic values. War has brought about a new tone and manner, if only because the dramatic values of life have undergone a change.

"When I first engaged in drama criticism on a metropolitan newspaper 22 years ago, I had very different ideas (because I was much younger) about my function as a critic than I had when I came to work on this paper six months ago. I had learned from books rather than from life, then, and I was bigoted with my learning. It affronted me to observe that a mild, ephemeral entertainment like *Lombardi, Ltd.*, did not conform to the highest rules for comedy as set forth in Aristotle's *Poetics*, and although I was even then experienced enough as a newspaper man to realize that my function on a daily newspaper was reportorial as well as critical, some of my irritation that the Frederick Hattons were not exactly Congreves or Sheridans, I fear, was reflected in my appraisal of the talents displayed in that play by that comedian I now honor and admire, Leo Carrillo.

Reporter and Critic

"I don't think that, in these years, I have mellowed so much as I have matured. Life, as well as have books, has taught me many things. I seek now to enjoy the theater rather than to reform it; and I try to bring to each play I am called upon to review such natural responses as I am endowed with and conditioned by my reading and experience. These responses may sometimes be negative and sometimes affirmative, but they are responses to the entertainment for what it is, and not for what it was never intended to be.

"I consider my work to be that of a reporter as well as of a critic and that my responsibility is toward the playgoers who support the theater as well as to the art of the drama. When I was very young I used to admire those critics who were noted for the clever and vicious phrases with which they wounded defenseless actors—people who couldn't strike back—and hurt their chances of re-employment. I don't admire those critics or that sort of thing any more, and when I encounter a list of the more famous ones, beginning with the line attributed to Eugene Field (which was supposed to be his entire review of a production of *King Lear*) 'So-and-so played the King as though he was in deadly fear somebody would play the ace,' on down to the latest nifty of some feline or critical sadist, I am sickened rather than amused. For vicious quips of that kind, I now think, are a juvenile, easy and very low form of humor—all the worse in that they are rarely directed at persons with formidable reputations, who might be in a position to retaliate, but usually at some actor or actress whose reputation is yet to be made and whose chances are thereby killed or at least severely wounded of ever getting an acting job again.

"Lastly, since I am not bored by life, I am not bored by the theater, but have, instead, an enthusiasm for it, even if that enthusiasm is momentarily dampened at times by a bad play. If I ever get bored at this job (or any other job) I'll take up something else."

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Auction Summary

WITH auction activity formally ended for the 1942-1943 season, we may look back and examine the directives and indications that have been suggested by auction purchases throughout the season.

The Parke-Bernet Galleries ended their season with a gross total of \$3,611,847, the second highest total in the past ten years. Hiram H. Parke, president of the Galleries, made this comment: "General world wide conditions including shortages in supply have carried the average of prices for antiques and art and literary property to new high levels . . . almost all kinds of art and literary property are in demand and realize higher prices than have prevailed for many years and much has been bought by foreign collectors who are here for the duration."

Of the 90 sales and 174 auction sessions held at the Parke-Bernet Galleries during the past season, the highest totals were secured by the art collection of Mr. and Mrs. Charles E. F. McCann, N. Y., with a total of \$266,207; the collection of English furniture, tapestries and Chinese art of Wadsworth R. Lewis, Ridgefield, Conn., \$187,238; the liquidation of the stock of F. Schnittger and Son, \$149,201; art property of Rosenbach Co., \$148,404; and the art and book collection of Condé Nast, publisher of *Vogue* and other magazines, which sold for \$122,135.

Top individual prices at Parke-Bernet were made by paintings: such items as Frans Hals portrait *The Reverend Caspar Sibellius, Preacher at Deventer* sold for \$30,000; *Fleur et Chats* by Renoir brought \$24,000; and *Lilas Blancs dans un Vase de Verre* by Manet sold for \$18,000. Other high prices were \$15,000 for Velasquez' *The Vintage*; \$12,500 for Renoir's *Mosquée à Alger*; and \$10,500 for Renoir's *Anemones*.

In reflecting the season's trends, the Parke Bernet Galleries issued these revealing statements: jewelry entertained a sustained demand, art reference books brought high prices, Dutch painting proved popular and when furniture was offered, buyers paid highest prices for English, and French 18th century examples.

At Gimbels

At Gimmel Brothers, the sales of art property in the 1942-43 season amounted to \$44,225,000, the second highest total in the three years the store has been selling art. This gross total includes sales in the Kende Galleries auction department, the Jay Gould Mansion, 579 Fifth Avenue, and non-auction sales on the Fifth Floor at Gimmel's.

Seventy-eight sessions were held and the auctionables were taken from the collections of Hearst, Stanley Bliss, the late Col. E. H. Greene and Ewing Hill. The stock of Marcus and Co., jewelers, was completely liquidated by Gimbels; other companies liquidated were Todhunter, Inc. furniture and decorative accessories; Trevor Hodges, Ltd., English 16th century furniture and also several antique furniture dealers.

Highest prices brought by paintings were secured by such items as Albert Cuy's *Landscape with Figures* and

Cattle, \$8,700; Rosa Bonheur's *Cattle and Sheep in Landscape*, \$7,600; Munkacsy's *Grandfather's Birthday*, \$2,500; Millet's *Washerwomen*, \$3,800; Bouguereau's *Girl Sewing*, \$2,300; and Schreyer's *Bedouins en Route*, \$1,500. Among the furniture pieces were twelve Queen Anne chairs in walnut with petit-point seats and backs, which sold for \$900; a mahogany and satinwood breakfront bookcase, \$570; six early American Chippendale chairs \$450; early American curly maple slant-front desk, \$260. Most unusual sale of the season at Gimmel's was the disposal of the Spanish monastery taken from the Hearst Collection which was packed in 10,000 cases, each weighing over a half ton. The original price was \$50,000, but when the price was reduced to \$19,000 it found a ready buyer who took possession at the Hearst warehouse in the Bronx.

Since Gimbels started to sell art in the manner of department store stock 3 years ago, they estimate that 30,000 new collectors have been admitted to the select fraternity. Buying by foreign visitors showed marked increases over last year and most of their purchases have been interned in warehouses, evidently to be taken back to Europe after the war.

Work for Museum Men

Museum men are at the present time being commissioned by the United States Army as civil affairs officers. They will participate in the Army's work of government in conquered countries and other occupied countries. To this end they will be given a four-month course at the School of Military Government, University of Virginia.

Upon completion of their training, these officers will have duties relating to the protection of cultural institutions and of monuments of art, history and science. Candidates must be from 38 to 55 years of age and must have a knowledge of conditions in foreign countries.

The Division of Military Government is directed by Colonel Jesse I. Miller of the Provost Marshall General's office, Washington, D. C. The school at Charlottesville, Virginia, is in command of Brigadier General Cornelius W. Wickersham. Colonel Hardy C. Dillard is director of instruction.

Soldier Wins Top Honor

Winner of the newly established jury award at the 14th annual New England Contemporary Art Exhibition held, in the Jordan Marsh Galleries, was Pvt. C. Roy Morse, a Back Bay artist. Pvt. Morse was presented the Richard Mitten award medal and a check for a \$100 by Cameron S. Thompson, vice president of the Jordan Marsh Company, for his painting *Transportation*.

The painting was selected as the best in the exhibition by a distinguished jury consisting of Miss Helen Cleaves, director of the manual arts in the Boston public schools; William C. Constable, curator of paintings at the Boston Museum; Arthur W. Heintzelman, curator of the Wiggins collection at the Boston Public Library, and Thomas Metcalf, director of the Boston Institute of Modern Art. The show was under the direction of Mrs. Margaret Brown of the Grace Horne Galleries.

The Glory of Democracy

THE sacrifices that are needed in order to win the war are apparent to us all.

The Treasury's appeals to buy War Bonds, the Government's pleas to conserve gas and rubber, the economies required to avoid inflation, the necessity of rationing many essential commodities—all these have become vital in the minds of our people.

Necessity has awakened us, not only to the size of the task before us, but to the fact that our future as a nation is at stake; and in characteristic fashion we *all* are responding.

Our hearts speak, our purses are open wide; and regardless of creed, or color, or political convictions, our honest differences of opinion are being dissipated before the issue that confronts us.

This is the glory of democracy: that a man may think as he will, speak as he will, vote as he will, and worship God in his own way; yet in the hour of peril to the State, that which is for the greatest good of all is not only his most compelling thought but the strongest prompting of his heart.

In that hour his thought is no longer of himself but of his country; and it is as though his soul were crying out those memorable words of Plato: "Man was not born for himself alone but for his country."

 , President

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Contemporary Chilean Art

(Continued from page 5)

vate affair for the handful of artists working at that time. It gave prizes; and was under State control.

But 15 years ago, the Minister of Public Education, Sr. Pablo Ramirez, took steps to "break the yoke of a tradition which ignored all the possibilities opened to modern art by the post-Cézanne movement [then flourishing] in Europe." He closed the School of Fine Arts in Santiago and sent 30 prominent young artists to Europe for advanced study.

Thus, in a few short years, Chilean art was lifted to modern standards, which was well illustrated in the exhibition of 167 works at the Metropolitan, closed July 31. As the emissaries returned home, they were selected for the Faculty of Fine Arts which became incorporated in the University of Chile in 1930. And those who remained at home derived benefit from study with these modern instructors. The Official Salons continued but were "a banner, a manifesto, of modernity which the new artists flaunted before the public and the reactionaries."

Peace reigns now, the cultural revolution over, and Chileans are painting freely and with less consciousness of Paris, Madrid and Berlin. As Carlyle Burrows stated in *The New York Herald Tribune*, there is much "original work which calls for discriminating and intelligent appreciation. . . . About a third of the sixty painters and sculptors shown have not studied abroad and thus subjected themselves to the influence of foreign styles. Among their exhibits are paintings sometimes more detached and personal than others by artists more widely experienced."

Emily Genauer of *The World Telegram* found practically no marks of the influence of the Church or of Spanish heritage in modern Chilean art, as in the art of Mexico, Peru and Brazil. The French influence gathered in France seemed to her "filtered through a temperament evidently very like our own in the United States. . . . They speak our own aesthetic language."

And from our clipping files, Toledo's *Times* critic, Frank Seiberling, Jr., writing March 27, 1942, of the show when it was first hung: "Above all, this exhibition is a record of an inner joyousness and enthusiasm. These infectious qualities touch a common chord in almost everyone and a chord which needs to be touched more often."

Artists Lives

BY JUDITH KAYE REED

There must be something about art that agrees with women for Titian who just missed his 100th birthday is rivalled largely by them. Looking at the dossier of Madame Vigee-Lebrun I found that she lived to the age of 87. Pretty good for a feminine artist, considering the inevitable tribulations. But was Madame unique? On a hunch I investigated Rosa Bonheur of *Horse Fair* fame. She passed on at 77, a decade younger, but not at all bad. Then I remembered our own grand old lady, Cecilia Beaux. She passed on at 87 after long concealing her age from the public—another feminine habit. Mary Cassatt departed this life at exactly four score. There was a noted American sculptress, Harriet Hosmer. She died at 78, and today we have Kathe Kollwitz who is far along in years.

By no means is this a survey. But the sampling appears to be indicative of a strange biological-vocational trend.

If Toulouse-Lautrec was partial to queer company, see what his father was like. A country gentleman, when he visited Paris he rode a mare, and when he was thirsty or hungry he stopped, milked the horse—right on the street—and lunched on the milk with rolls. He also laundered his socks in the gutter outside his house, and installed a hive of honey bees in his room.

You may have heard the one about the very short man to whom an alleged friend called out, brandishing a pencil—"You forgot your walking stick!" This gag may have begun with Toulouse-Lautrec. It is recorded that once, as he was leaving Maxims, he forgot his pencil on the table. A companion shouted the words noted above.

Artists who try to earn an honest penny in various ways not prescribed by the muses, should take heart from the undertakings of Jan Steen, the eminent 17th century Dutchman. Mynheer Steen, while diligently painting, ran a brewery (for six years) and later was the proprietor of a tavern.

Sometimes alien chores lead to something. For example, James R. A. Ward, the English artist (1769-1859), was commissioned by the Royal Agricultural Society to paint a "high-bred cow." Ward took his intriguing job so seriously that he developed a flair for animal painting. It became his speciality and made him famous.

Nature graciously solved what might have been a Dr. Jekyll and Mr. Hyde personality in the family Brueghel by splitting opposing talents between two brothers. While Pieter ("Hellish") Brueghel, the younger, anticipating the surrealists, revelled in canvases of devils, all manner of hags and harpies and members of the cutthroat guild, his older brother Jan retreated all the way to the other end. He indulged himself in painting flowers and nice landscapes, thereby earning the name of "Velvet" Brueghel.

THE FIELD OF AMERICAN ART EDUCATION

Why Art Education?

AS AN AID to adjustment of the college curriculum to wartime conditions and needs, reports have been prepared by committees appointed in the principal fields of study in the arts and sciences. Through the request of the Office of Education, Wartime Commission in Washington.

Report No. 12 is on Art and was written by 12 leading university, museum and college instructors and directors, and mailed to department heads of the 1,482 colleges, normal schools and junior colleges in the country. We have this 8 page report before us and will quote at random—attempting only to give the tone of this splendid analysis of the service art may be put to in wartime and in the "arduous period of reconstruction." "The goal of art instruction lies deeper than individual stimulation or recreation," the committee warns, saying that direct training for skill in specific war jobs will be given to only a few individuals. The greater benefit will go to the greater number through teaching the fundamental and underlying values inherent in the study of man's cultural progress.

"If war is not to become even more a loss of conscience than it already is, in contact must be maintained with the traditions of one's own nation as well as with what is greatest in all other nations—even the enemy's. The arts as an integral part of any culture provides a visual, objective means of evaluating the most significant achievements of past civilizations and of contemporary peoples."

Public opinion will effect any peace treaty and the public, in turn, will be better equipped with understanding and tolerance of other patterns of living than their own if the arts are presented in terms of human dignity and worth:

"It may be said that in wartime one of the most significant contributions of the arts is that of sustaining the human spirit in the presence of a great human tragedy. Although it is impossible to foresee the conditions and demands of the post-war period, it can certainly be assumed that the reconstruction and the establishment of a stable world order will require all the tolerance and understanding of which man is capable. The fact that art education is based on comparative values and has as its subject matter cultural history, means that art has a very direct bearing on the 'winning of the peace.'"

Teachers of art in this country, the committee reminds, have a profound responsibility in the preservation of an appreciation of the cultural significance of our civilization and its democratic ideals. They must not lose sight, through over-emphasis on "war" courses of "those endearing human values which are the especial province of art instruction." Grouping the objectives of art instruction under Washington's outline for educational needs in the present situation: the Military aspect,

the Civilian, the Cultural and Industrial, the art committee named them in this manner:

"First, an emphasis on art, past and present, as part of all civilized existence and as a basis for visual recognition of the most significant human achievements; Second, a development of individual talents that will be of use to the armed forces as well as to civilian defense; and Third, a specialized training of a very limited number of outstanding young men, who may be particularly fitted to perform some specific task either in military or civilian life."

More specific description then follows of possible courses and their application to the overall plan. And included in the list are: Historical and interpretative courses; analysis of photographs; creative painting and sculpture applicable to pictorial recording; camouflage; propaganda; graphic presentations of technical problems; medical draftsmanship; wall decoration; occupational therapy and painting instruction in camps and hospitals; psychotherapy; construction of buildings for military use; industrial building; city planning; structural air raid protection. The drama is discussed as an agent for morale; the museum, as a first-hand study center for all cultural history courses.

Progress in Illinois

Word has been received that Governor Dwight Green has signed a bill granting the Southern Illinois Normal College at Carbondale, Illinois, the right to confer B.A. and B.S. degrees. Burnett

Shryock, head of the art department, has informed us that his department will enlarge and readjust its program for the forthcoming semester.

Other members of the art department are Raymond Breinin, artist-in-residence; Louise Pain, instructor in ceramics; and Lulu Roach, instructor in weaving and art appreciation.

Peak Registration at G. C.

With a concerted effort to convert the artist's special skills and talents to work that materially aids the war effort, the Grand Central School of Art has for the summer session a larger enrollment than it has had in the past five years, according to an announcement by Director R. B. Faure.

Most popular classes, judged on the basis of enrollment are Production Illustration, Fashion Illustration and Mario Cooper's class in story illustration.

Watercolor Instruction

The second term of the O' Hara Watercolor School at Goose Rocks Beach, Maine, is just beginning and students who desire a four-week concentrated period of watercolor study should address the school immediately.

The second term consists of two courses. Course I is a technique course, teaching competence in the use of the medium; Course II is an expression course. With a prerequisite of Course I, the second aids the student to find his own form of expression. The term continues through to August 29.

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Rockport News

THE OPENING EXHIBITION of the Rockport Art Association and the association's expansion program, now in practice, brought forth some fine words from art critic Dorothy Grafly of the *Christian Science Monitor*.

Writes Miss Grafly: "At a time when many cultural institutions are tightening their belts and curtailing their activities, the Rockport Art Association is affirming its faith in the creative future of America not only by maintaining its normal program, but by enlarging its quarters. While the first exhibition of the season, including oils, watercolors, black-and-whites and sculptures, still is crowded into the usual space, the ample new gallery, shaped from an erstwhile plumbers' storehouse, offers a collection of some 75 canvases contributed by artist members to be sold at auction for the benefit of the association's expansion program."

Rockport's unusual auction system operates over an extended period and in this fashion: It is the privilege of anyone to place a bid for the signified painting with the attendant in charge at any time. If your bid is raised by another purchaser, you will be notified and given an opportunity to place a higher figure. At the end of the season, the winning bidders will receive their pictures.

Despite the rationing of gasoline, art activities at Rockport continue with a gratifying attendance at the galleries, and a satisfactory enrollment in the art schools.

Woodstock Activity

A NEW ART GALLERY has come to the famous art colony at Woodstock, New York. In a rural setting, Rudolph Frederick-Fiolic has opened the new Rudolph Galleries, where one may relax and view the paintings at leisure.

At the opening of the gallery, the first exhibition consisted of lithographs by the late Bolton Brown, who occupied an important niche in American lithography and was one of the first artists to turn to Woodstock as a summer retreat. The second exhibition was a group of oils and gouaches by E. Madeline Schiff (Mrs. Arnold Wiltz), and most prominent in the show were the paintings the *Enchanted Lake* and the *Haunted House*, which displayed the artist's highly imaginative qualities.

For August, Director Frederick-Fiolic has arranged an exhibition of paintings by a contemporary Dutch artist, Kurt Sluizer, who received his training in Holland and was winner of the coveted Federal Academy of Art award in Amsterdam. Sluizer entered the United States in 1939, and since has exhibited his works in Woodstock, New York City and Taos, New Mexico. The exhibition will continue through Aug. 13.

Cornwell in Los Angeles

Dean Cornwell, best known in Los Angeles for his murals in the Public Library, is now in that city to complete the fifth in his series of paintings of American Medical pioneers. The canvas will depict William Proctor Jr. of Philadelphia who placed pharmacy on an ethical basis.

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FALL TERM OPENS OCTOBER 4, 1940

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House in Agaigento, Sicily: TRUDE SCHMIDL-WAHNER

Views of Sicily Before the Invasion

THE VIENNESE PAINTER, Trude Schmidl-Wahner visited friends in Sicily in 1933 and painted with big simple and directly lighted forms, the character of the clay houses, of the hillside villages with their orange groves and cactus beds closely surrounding. There are

only five of these canvases at the Bonestell Galleries but they make an interesting show—as much for a view of Miss Wähler's way, as for a half impression of the country portrayed. She lives in New York now and was shown more fully last season by Bonestell.

Art for Bonds

The Artist Associates, co-operative art gallery in New York, has announced the results of its Art-for-Bonds show. First painting to make a bond sale was the oil entitled *Jumpin Jive* by the young Negro painter Norman Lewis. A vigorous expression, *Jumpin Jive* displays the scene when the "cats get hepped" and is the first painting by Lewis to be sold under professional auspices. Lewis who has other abilities recently returned from the West Coast where he worked as a ship fitter on a war production job.

Other works sold for bonds or stamps were a watercolor by Eugene Arcieri, a tempera by Ernest Crichlow, wood-blocks by Albert Abramowitz and Helen West Heller, and tiles by Esteban Soriane.

News of Sales

Visitors to the Chicago Watercolor Show have been buying freely from the Art Institute walls. One New York dealer has received checks for eight of the paintings she sent to the show . . . Carnegie Institute has purchased James Rosenberg's painting, *Path of Light*, the Ferargil Gallery informs us. . . . Cranbrook Academy of Art carried off Isabel Bate's charcoal drawing of a reclining *Nude* with the thought that it would do the students good to study it. Exhibited at the Andre Seligmann Gallery, it was reproduced in April 1 issue of THE ART DIGEST.

A Gift of Remingtons

The Museum of Fine Art in Houston, Texas, has recently received a generous gift of Frederic Remington works. Donors are Miss Ima Hogg and Mr. Tom Hogg, who are guiding figures in Houston's cultural and civic activities.

The comprehensive collection consists of 18 oils in full color, 35 oils in black and white, 10 watercolors and one large bronze statue. Included are such typical action examples as *Fight for the Waterhole*, *The Transgressor*, *The Emigrants*, *The Call for Help* and *The Herd Boy*.

After the war, it is planned to install the paintings as a unit in the museum, but until then the collection will be shown various times in whole or in part.

Greeks Help Greeks

The American-Greek Artists Exhibition held at the Marquie Gallery, New York, for the benefit of Greek War Relief has enjoyed a warm reception and through the sales at the exhibition was able to contribute materially to our allies in Greece.

Sold at the show were a bust by Polygnotos Vagis entitled *Undeatable*; the painting, *Staten Island Ferryboat Landing* by Aristodimos Kaldis, and *Head of a Woman* by Nicholas Takis. All were bought by Basil Vlavianos, publisher of *The Greek Daily National Herald* of New York. The show has been extended into August.

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War Memorials

When they are not engaged in throwing cuspidors at each other in Washington, they are occupying much of their time in a post war re-shaping of the world. This, of course, is predicated upon our winning the war.

Then when the war is over the boys will be returning and already all kinds of wild receptions are being dreamed up for them. Frequently, as in the last war, these dreams turn into wild nightmares, and some of the welcoming decorations and memorials are hardly of the kind to add anything to the joy of the home-coming soldiers.

The Charter of the City of New York

provides that all permanent memorials must have the approval of the City Art Commission which the League has a small part in naming. But a war of the kind which now occupies the world was not in the considerations of the Legislature when the Charter was created and such things as temporary memorials or decorations were not included in its provisions.

There are now rumors and plans in progress, and knowing from past experience what can happen, the League felt impelled to join the Fine Arts Federation of New York in bringing this to the attention of the Mayor and others of the governing powers of the city and urge proper safe-guards be set up. We print herewith our letter to Mayor LaGuardia, together with his prompt response. Because of the Mayor's interest in artistic matters we are hopeful. We have also had encouraging and sympathetic replies from Borough Presidents and other officials.

July, 15th, 1943

Hon. F. H. LaGuardia, Mayor
City Hall
New York City
Dear Mr. Mayor:

The American Artists Professional League urges your earnest consideration of the subject of temporary public war memorials which may be erected in the city in celebration of Victory and to honor our returning soldiers.

The Charter failed to provide for contingencies of this sort, but it would seem quite logical that such projects should properly be first submitted to the Art Commission for approval, as all permanent memorials must be. It was for this reason the Art Commission was created.

In order to escape confusion and the ensuing criticism which always arises from such uncontrolled endeavors of this sort, our League respectfully requests that you help bring this within the scope of the Art Commission.

The League believes this is so important it is bringing it to the attention of our Chapters which we have in every State, urging similar action in their States.

Very respectfully,
—F. BALLARD WILLIAMS,
National Chairman.

Answer From the Mayor

Dear Mr. Williams:

I have your letter of July 15th, 1943. Thanks for calling the matter to my attention. I will keep my eye on it.

Very truly yours,

—FIORILLO H. LA GUARDIA,
Mayor.

Not So Temporary

Under the title *Not So Temporary* The New York Sun made the following pertinent comment on the League's letter to the Mayor and its national interest in promoting well designed, appropriate war memorials:

"War memorials, from the viewpoint of the hurrying public, sometimes appear with the suddenness of mushrooms. Usually they are designed and announced as temporary structures—victory arches or columns of triumph—but, once unveiled to the music of bands and the words of orators, may remain in the public eye for years afterward. They occupy the most conspicuous places in a city, and, for better or worse, become fixtures that visitors and residents alike must live with. For this reason alone, as well as for numerous more practical reasons, the appeal of the American Artists Professional League deserves fair consideration by those officials of New York including the Mayor, who will be responsible for passing upon memorials to be erected in this city. The league would have all designs fully approved by the Art Commission. The artists' league has no local bias in this respect, for it is promoting similar action in cities all over the country. A memorial erected in a public place, with either public funds or special funds subscribed by the people, should be a thing of beauty, whether or not designed to stand as a joy forever."

A General Alert

The foregoing action of the League in New York suggests that our Chapters everywhere should explore the possibilities in their own states and communities. We believe this is something wherein our State Chapters may with perfect propriety function in helpful co-operation.

Quite obviously, in view of the New York action, we believe our state directors and officers, as well as the entire body should be warned and alive to see that any memorials reflect properly the great and glorious accomplishments of our troops—that their artistic value shall be in keeping with that service which they are in a feeble way trying to honor.

Art Is Important

The war has thrown many things into reverse. In art education for example we find ourselves teaching camouflage as the opposite of pictorial expression. Representation becomes mis-representation as a means of saving life or property. This does not interfere with the teaching or practice of art. It rather emphasizes the value of design as a means of concealing or revealing form according to the artist's intention and the needs of the moment. Wise uses of line, shape, color, texture, form are vital to human interests. In destructive war it may be a matter of life and death. In the creative arts of peace times it means the difference between ugliness and beauty in our environment. It lends efficiency to our equipment for living. The arts then take their place with the sciences as basic to our needs.

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HELEN E. CLEAVES,
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School Committee of the City of Boston.

Monthly Letter to Chairmen

and Art Week Directors

Now is the time to make plans for fall and winter Art activities. Preliminary to American Art Week, November 1-7, why not have a "Membership Day?" Let's all choose the same time, September 15th. Make that day a National get-together, one for all artists. Invite old and new members and the founders of your Chapter to join with you to work out plans for participation in all projects as set up by the National Board. A fete of that kind will make your Art Week programs more interesting for your members, and of greater importance to the general public. It is only human to want to be a part of a vast program such as ours, and every chapter will profit by each individual artist's contribution to and responsibility for even a small part of our American Art Week.

Good News

Henry R. Rittenberg, one of the founders of the A.A.P.L., has contributed a painting for an American Art Week Prize. It will be a gem, I am sure. Just as soon as possible it will be featured in these pages.

The question has been asked "What kind of report should I make about my State Art Week activities that would merit consideration for a prize?" And my answer is: Why not borrow for exhibition purposes the reports of winning states in past years? There are only a few available, so send your request to me early.

Resignation

It is with deep regret that I announce the resignation, due to ill health, of Miss Grace Hackett as American Art Week Director for the State of Massachusetts. Over a period of a few years Miss Hackett gave generously of her time and talents to make her state celebrations an outstanding contribution to our National program "American Art Week." Those of you who have not had the pleasure of meeting her in person have indeed missed sharing her deep enthusiasm for the League and American Art Education. The entire Executive Board joins with me in extending her our best wishes for a speedy restoration of health.

New Chapter Chairman

We welcome to the League's family of Chapter Chairmen:

For Syracuse, New York, Dr. William Mathews Hekking of the Fine Arts Department of Syracuse University.

For Albany, New York, Dr. Margaret Hayes of State Teachers College, Albany.

District Chairmen

To the new branch of our national organization we extend hearty greetings to:

District No. 8, Iowa, Missouri, Nebraska and Kansas, under the able direction of Harrison Hartley, Mechanics State Bank Building, St. Joseph, Mo.

District No. 13, California and Nevada, Paul Broadwell Williamson, 560 Sutter Street, San Francisco, Cal.

District No. 14, Puerto Rico, Panama, Hawaii, Argentina and Mexico. Mrs. Gretchen K. Wood, Box 123, San Juan, P. R.

Chapter Chairmen and Art Week Directors in these districts please contact your District Chairman for exchange of year-round exhibitions.

California News

Our wide-awake Paul Williamson, Chairman of the Board of the California Chapter, in a recent communication with a well known "Home" magazine, makes the following pertinent suggestion to planning engineers for homes of tomorrow.

I. That wall space be provided for the proper display of pictures. Original oil, watercolor, or prints. II. Do not break wall space by electric light brackets. Visualize pictures by selection of owner as the decorative motif. Place wall brackets at edge of windows and doors, or corners, this to include indirect illumination. III. The fad to eliminate pictures has passed as an amateur decorator's scheme to cover up his lack of knowledge of what was good in the arts. Today American artists are producing in oils, watercolors, etc. good pictures to fit the purse of the average home owner. Anyone can own originals now. Today's best decorators "build a room" around an outstanding picture. This adds to America's culture.

Let's hope the builders of "Homes of Tomorrow" will heed this advice.

Iowa News

Mrs. Louis Anderson reports from Ft. Dodge that the League's request for artists' text books, tools, and materials for our professional training program has been published in six large newspapers in various sections of the state, and already contributions are coming in.

Maryland News

The usual supper lawn party and election of officers is on the calendar for the last week in August. Admission to the affair will be by text-books for rehabilitation program.

William Mayo Herring, Maryland sculptor, we salute you for distinguished work on the battlefields. Our nation has awarded you the silver star. May we add our best wishes for your health and safety, and an early return to American soil.

And Speaking of Books

They grow finer and in greater numbers day by day. Promises of many volumes come from clubs, such as the Chicago Woman's Club, Woman's City Club of Baltimore, American Legion Auxiliary, Daughters of the Revolution, and a long list of educators, art lovers, war workers, authors, and just plain citizens. But we need more and more. Give this your attention.

—FLORENCE LLOYD HOHMAN.

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery of American Art To Sept. 7: *New England Album*.
BALTIMORE, MD.
Museum of Art To Sept. 5: *Good-nov Collection of Orientalia; Religious Folk Art of the Southwest; Aug.: A Panorama of Prestidigitators*; To Sept. 30: *Selections From the May Collection*.
BOSTON, MASS.
Museum of Fine Arts Aug.: *Art of our Allies—England*; To Sept. 12: *Fifteen Years of Museum School Alumni*.
BUFFALO, N. Y.
Albright Art Gallery To Aug. 26: *National War Poster Exhibition*; Aug. 11-Sept. 9: *Our Navy In Action*.
CHICAGO, ILL.
Art Institute of Chicago To Aug. 22: *22nd International Watercolor Exhibition*; To Aug. 30: *Paintings; Hsu Ku and Jen Po-nien*.
Palette & Chisel Academy To Sept. 4: *Annual Watercolor Exhibition*.
Lenabel F. Pokrass Gallery To Sept. 15: *Group Show*.
CINCINNATI, OHIO
Art Museum To Sept. 20: *Masterpieces from 400 Years of Painting*; Aug.: *Paintings and Furniture from the Mary Hanna and Museum Collections*; *Contemporary Decorative Arts*; To Sept. 6: *Paintings, Frank Duveneck*; Aug.: *Selected Italian Prints*; *Prints of Saints*.
CLEVELAND, OHIO
Museum of Art Aug.: *English and American Art*; *Fine Prints*; *Portraits*.
COLUMBUS, OHIO
Gallery of Fine Arts Aug.: *New Accessions and Re-Installation of Permanent Collection*.
DAYTON, OHIO
Art Institute Aug.: *Air Service Command Exhibition*; *Our Navy In Action*.
DENVER, COLO.
Art Museum To Aug. 29: *59th Annual Exhibition*.
GLOUCESTER, MASS.
North Shore Arts Association To Sept. 12: *21st Annual Exhibition*.
GREEN BAY, WIS.
Neville Public Museum To Aug. 29: *Paintings of America*.
HOUSTON, TEX.
Museum of Fine Arts To Aug. 29: *Contemporary American Painting*.
KANSAS CITY, MO.
Nelson-Atkins Museum Aug.: *Life In The Service*; *Whistler Lithographs*.
KENNEBUNK, ME.
Brick Store Museum Aug.: *Creative Work by Museum Members*.
LOS ANGELES, CALIF.
County Museum To Sept. 5: *Collection of Josef Von Sternberg*; Aug.: *Beginnings of a Museum Collection*; *Aline Barnsdall Collection*.

James Vigeveno Galleries To Aug. 15: *Drawings of Great French Masters*.
LOWELL, MASS.
Whistler's Birthplace To Oct. 1: *Practical Arts From M.I.T.*
MIDDLETOWN, CONN.
Wesleyan University Aug.: *Wood-Engravings, Paul Landacre*; *Designs In Hand-Loom Fabrics*.
MUSKEGON, MICH.
Hackley Art Center To Sept. 30: *Permanent Collection*.
MYSTIC, CONN.
Art Association To Sept. 4: *Opening Exhibition*.
NEWPORT NEWS, VA.
Public Library To Aug. 15: *Art In War—A Poster Survey*.
NORFOLK, VA.
Museum of Arts and Sciences To Sept. 30: *Black and White Show*.
NORTHAMPTON, MASS.
Smith College Museum of Art To Aug. 15: *Exhibition of Modern Art*.
OGUNQUIT, ME.
Art Center To Sept. 5: *21st Annual Exhibition*.
PASADENA, CALIF.
Art Institute Aug.: *Leonardo da Vinci Exhibit*.

PHILADELPHIA, PA.
Academy of the Fine Arts Aug.: *Permanent Collection*.
Art Alliance To Sept. 11: *Silk Screen Prints*; *Fine Art of Reproduction*; *College Settlement Handicraft*.
Woodmere Art Gallery Aug.: *Charles K. Smith Collection and Woodmere Purchases*.
PITTSFIELD, MASS.
Berkshire Museum Aug. 4-31: *Works, John Carroll*; *Photographs, Charles H. Vickery*.
ROCKFORD, ILL.
Art Association Aug.: *Photographs, Contemporary Mexico*.
SACRAMENTO, CALIF.
E. B. Crocker Art Gallery Aug.: *Oils, Harold Ward*; *24 Water-colors, Rez Brandt*; *Fitzpatrick Drawings*; *Index of American Design*.
SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor Aug. 10: *15th to 18th Century Tapestries*; Aug.: *French Chateaux of the Renaissance*; Aug. 11: *Paintings From the Collection of Gordon Blanding*.
DeYoung Museum Opening Aug. 1: *University of Arizona Collection*.

Museum of Art To Aug. 8: *Temporary British Watercolor Paintings, Renee Lahm*; *Works by Jose Sabogal*; To Aug. 8: *The Arts In Therapy*.
SEATTLE, WASH.
Art Museum To Aug. 22: *Art Fighting China*; *25 Years of Soviet Union*.
SPRINGFIELD, MASS.
Museum of Fine Arts Aug.: *British Aircraft*.
SPRING LAKE, N. J.
The Warren To Sept. 6: *7th Annual Exhibition*.
ST. LOUIS, MO.
City Art Museum To Aug. 15: *Dutch Paintings*; Aug.: *Paintings*; *Index of American Design*; *Artist's Guild Members Work*.
TOLEDO, OHIO
Museum of Art Aug.: *30th Annual of American Painting*.
UTICA, N. Y.
Munson-Williams-Proctor-Institute Aug.: *Civilian Camouflage Exhibition*.
WOODSTOCK, N. Y.
The Little Gallery To Aug. 7: *and Gouaches, George C. Auld*.
Rudolph Galleries To Aug. 15: *Paintings by Kurt Suizer*.

EXHIBITIONS IN NEW YORK CITY

N. M. Acquavella (38E57) Aug.: *Old Masters*.
Associated American Artists (711 Fifth) Aug.: *Group Exhibition*.
Babcock Galleries (38E57) Aug.: *19th Century American Paintings*.
Blue Bowl Restaurant (157E48) To Aug. 13: *Oils, Hildegard Hamilton*.
Bonestell Gallery (18E57) Aug.: *Form, Line and Color*.
Mortimer Brandt Gallery (50E57) Aug.: *Summer Group*.
Brooklyn Museum (Eastern Pkwy) To Sept. 6: *Artists In Wood*.
Brunner Gallery (110E58) Aug.: *Old Masters*.
Contemporary Arts (106E57) Aug.: *Relax with Paintings*.
Durand-Ruel (12E57) Aug.: *Modern French*.
Albert Duveen Gallery (19E57) Aug.: *Early American Paintings*.
Duveen Bros. (720 Fifth) Aug.: *Old Masters*.
8th Street Gallery (33W8) To Sept. 14: *Group Exhibition of Small Paintings*.
Feraud Galleries (63E57) Aug.: *American Paintings*.
460 Park Avenue (460 Park) Aug.: *Portraits by Contemporary Artists*.
Frick Collection (1E70) Aug.: *Permanent Collection*.
Grand Central Art Galleries (15 Vanderbilt) Aug.: *Prints, Stow*

Wengenroth; To Nov. 16: *Founders Show*.
Kennedy & Co. (785 Fifth) Aug.: *European & American Contemporary Prints*.
Kleemann Galleries (65E57) Aug.: *Summer Group*.
Koetser Galleries (65E57) Aug.: *Old Master Paintings*.
Knoodler & Co. (14E57) Aug.: *Printings*.
Theodore A. Kohn & Son (608 Fifth) To Aug. 13: *Paintings, Celia Schwebel*.
Kraushaar Galleries (730 Fifth) Aug.: *Paintings, American Artists*.
Macbeth Galleries (11E57) Aug.: *Summer Group*.
Pierre Matisse (51E57) Aug.: *Modern French Paintings*.
Metropolitan Museum (5th at 82) Aug.: *Bach Collection*; To Sept. 30: *European Drawings*.
Midtown Galleries (605 Madison) Aug.: *Contemporary American Artists*.
Milch Galleries (108W57) Aug.: *Group Exhibition*.
Morton Galleries (130W57) Aug.: *Summer Group Show*.
Museum of Modern Art (11W53) To Sept. 19: *Occupational Therapy*; To Oct. 17: *Airways To Peace*; *August: The Arts In Therapy*.
Newhouse Galleries (15E57) Aug.: *English Paintings*.

New York Public Library (Fifth at 42) Aug.: *Modern Painting Mexico*.
Nierendorf Gallery (53E57) Aug.: *East-West Exhibition*.
Norlsey Gallery (59W56) Aug.: *Paintings in Tapestry by D. Kaminsky*.
Perls Gallery (32E58) To Aug. 26: *The Season In Review*.
Pinacotheca (20W58) Aug.: *Group Exhibition*.
Puma Gallery (108W57) Aug.: *Group Exhibition*.
Rabinovitch Gallery (40W56) Aug.: *61 Prints by 21 Photographers*.
Frank K. M. Behn, Inc. (60 Fifth) Aug.: *Summer Exhibition*.
Paul Rosenberg & Co. (16E57) Aug.: *French and American Paintings*.
Andre Seligmann (15E57) Aug.: *Contemporaries and Old Masters*.
Jacques Seligmann & Co. (5E57) Aug.: *Paintings and Objects of Art*.
E. & A. Silberman (32E57) Aug.: *Old Master Paintings*.
Weyhe Gallery (794 Lexington) Aug.: *Old Decorative Maps of the 16th, 17th and 18th Centuries*.
Wildenstein & Co. (19E64) Aug.: *"Pleasures of Summer"*.
Howard Young Gallery (1E57) Aug.: *Old Master Paintings and Objects of Art*.

Arthur J. Derbyshire

The art enthusiasts of Utica have lost a good friend. Arthur J. Derbyshire, director of the Community Arts Program of the Munson-Williams-Proctor Institute, died July 1 at the Presbyterian Hospital in New York City.

During his lifetime, Mr. Derbyshire had established a gallery in one of the Proctor homes, inaugurated a loan gallery of reproductions which were sent to various hospitals, schools and homes, organized art clubs and was one of the first to arrange soldier exhibitions to be sent to Army camps.

According to the Institute, Mr. Derbyshire's program will be carried on as planned.

De Diego's "Desastres"

Through the invitation of Duncan Phillips, the exhibition of paintings by Julio de Diego, shown with much success at the Nierendorf Galleries in New York last May, is now on view at the Phillips Memorial Gallery in Washington. De Diego calls this series *Desastres*

de la Guerre, and the paintings depict present-day warfare not in the physical sense, but as inhuman, automaton-executed movements of troops and discharges of destructive fire.

De Diego's method of painting all this is original and vital. In the opinion of many, he has hit upon a medium suitable for expressing this war.

Dietrich Enters Navy

Another name added to the Navy's active service roster is the Milwaukee painter and sculptor, George Adams Dietrich, who originally came from Indiana. Dietrich was commissioned a lieutenant, junior grade, on March 8, and was called to service in July.

In civilian life, Dietrich was associated with the A. O. Smith Corporation in the capacity of an experimental engineer and, at the same time, was in charge of sculpture classes at the Sherwood Opportunity School. He has won many awards and executed a mural in the Lake Geneva post office and the World War Memorial in Milwaukee.

Modern Again Acquires

New acquisitions on view at the Museum of Modern Art this month are by artists of many lands. Two American paintings, Edward Hopper's *Gas* and Marsden Hartley's *Evening Storm*, Schoodie, Maine, are shown together with two American rugs. From the large painted designs of Stuart Davis and John Ferren have been woven rugs of abstract and gay pattern.

Mondrian's most courageously colorful canvas called *Broadway Boogie Woogie*, named in celebration of his extra-curricula enthusiasm; Oscar Schlemmer's *Bauhaus Stairway*; the Chilean Matta's *Hanging Man*; the French artist Masson's *Leonardo da Vinci and Isabella d'Este*, a damask design that takes form and loses it before your eyes, are others. The Mexican Tamayo's impressive *Woman with Pineapple* and an early Chirico, *Delights of the Poet*, a dream-filled courtyard after curfew, which was once in the collection of Cornelius N. Bliss complete the list.

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